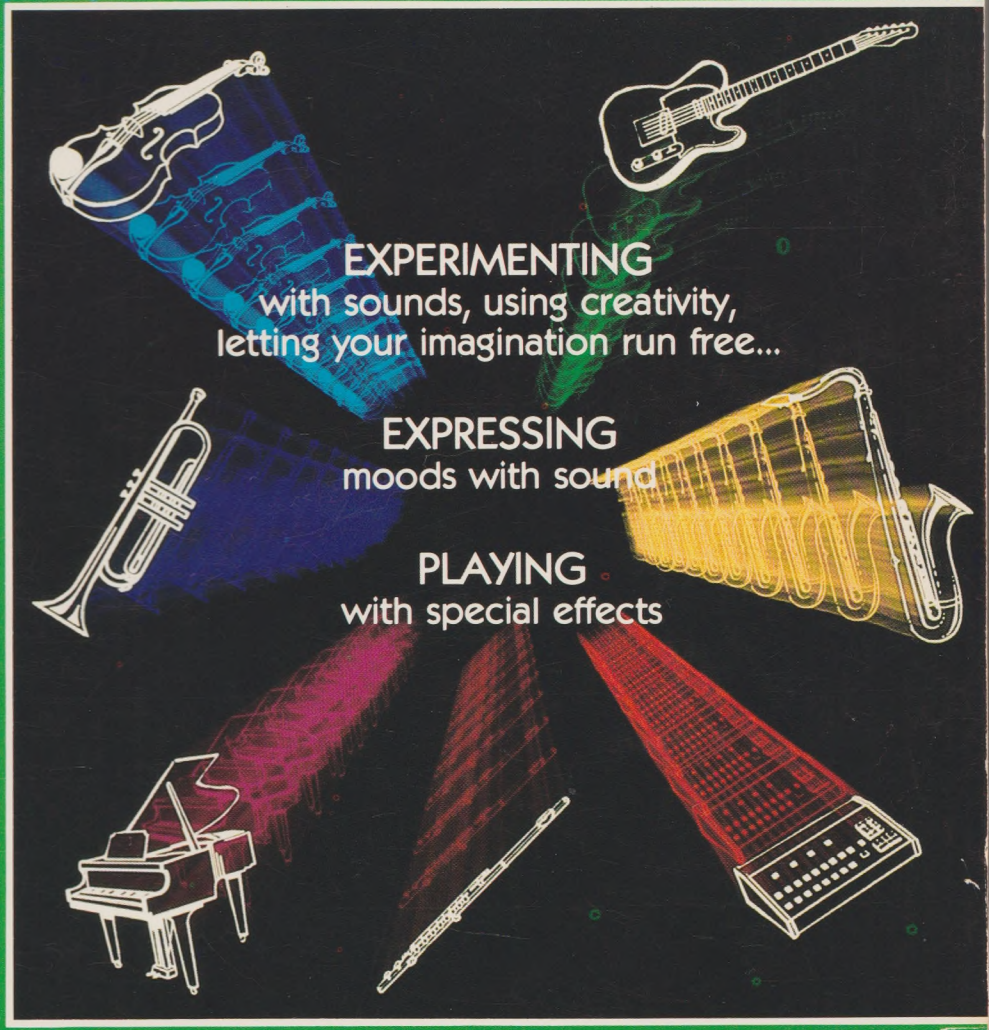
2

CREATING SOUNDS
On Your Electronic Keyboard

CREATIVE PLAYING™



WORLD LEADER IN
HIGH-TECH MUSIC SOFTWARE

SIGHT & SOUND
INTERNATIONAL INC.

GUIDE TO CREATING SOUNDS ON YOUR KEYBOARD

(or: How To Use All Those Buttons and Switches)

By Wally Kappelmann

Whether you sit down at a huge three-keyboard organ, or hold one of the popular mini-keyboards in your hand, the questions are likely to be the same:

- What do all these controls do?
- How do I use them?
- Which voice should I use — and where?

This book tells you about the voices and effects, what characteristics they have, and suggests how you can use them to create beautiful and exciting sounds when you play. This is commonly known as *registration.*

The book also introduces you to an entire collection of hundreds of great tunes that is currently available to you.

There are many types and sizes of keyboard instruments on the market these days. This book, therefore, is general in nature. If it helps you better understand and play your instrument, it will have accomplished its purpose.

Think Of The Song 2
Think Of The Sounds 3
Using The Effects 4
Don't Forget The Rhythm 5
Putting It All Together 5
Voices That Use Vibrato 6
Clarinet • Flute/Tibia • Oboe • Sax
Trumpet • Trombone • Violin/String
Cello • Vibes • Harmonica
Voices That Do Not Use Vibrato 24
Piano • Harpsichord • Music Box
Accordion • Banjo • Guitar
Steel Guitar • Mandolin • Marimba • Horn
Organ-Synthesizer Group 38
Sound Set-Ups 45
Making Changes While You Play 48

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(4)

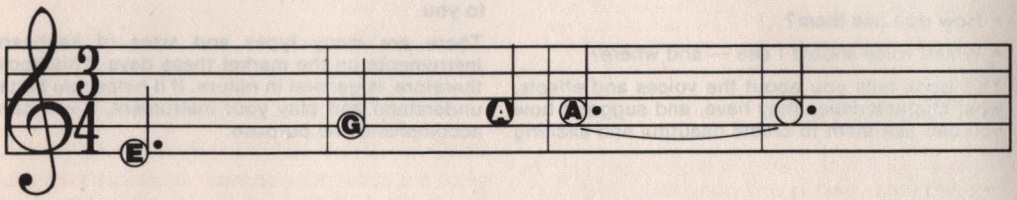
THINK OF THE SONG

This is the first thing you should do when you're not sure what controls to use on your keyboard — think about the song. Before you blindly rush into playing, stop for a moment and ask yourself: How have I heard this song played before? What instruments were used? What is the overall mood it creates — happy? romantic? sad? Do I want what I play to be similar to what I've heard before? The answers to these questions will help narrow things down for you.

The two examples below are about as different from one another as songs can be; you can learn a lot about which voices go with which tunes, however, if you compare the two.

(5)

Skaters Waltz



- Rhythm: waltz
- Slow tempo
- Narrow melody range (E-A)
- Mostly longer tones
- Playing style: legato (notes connected)
- General mood: smooth, flowing — picture people ice skating.

(6)

The Entertainer

- Rhythm: swing or fox trot
- Medium tempo
- Wide melody range
- Mostly short tones
- Playing style: staccato (notes not connected)
- General mood: energetic — picture the party atmosphere of a "roaring twenties" speakeasy.

Each of these examples should suggest many things to you in terms of choice of voices, effects, rhythms, etc.

(7)

APPLYING WHAT YOU KNOW

Before you play any song, apply the above material in the form of questions:

- **What mood is created?** Sometimes, even the title suggests something, as in the case of SKATERS WALTZ.
- **Are there many notes or comparatively few?**
- **What playing style** (legato or staccato) **is appropriate, based on melody range, number of notes, and note lengths?**
- **Is a particular rhythm suggested** (waltz, rock, rhumba)?

The next section will help you understand the keyboard voices themselves, and how you can relate them to the above song characteristics.

(8)
THINK OF THE SOUNDS

There are so many voices, or instrumental sounds, available on today's keyboards that it seems impossible to ever know how to use them all. Instead of trying to learn every sound individually, think of them in groups, according to certain similarities they have. The following chart can help you do this by separating various voices into four groups: Continuous sounds, sounds that decay, percussive sounds, and slow attack sounds.

Continuous Tone sounds as long as you hold down a key.	**Decay** Tone fades away.	**Percussive** Strong, accented attack	**Slow attack** Powered by air, causing a delay in tone.
organ, accordion, horns, trumpet, trombone, strings, oboe, flute, saxophone, clarinet, harmonica	piano, harpsichord, banjo, guitar, mandolin, harp, chimes, celeste, vibes, marimba, xylophone	Instruments that are plucked or struck . . . same as group listed under Decay.	accordion, bagpipe, calliope, harmonica, pipe organ

As you can see, many sounds can appear in more than one group.

Another way that instrumental voices can be grouped (and used) is according to:

Volume — soft or loud (flute or banjo, for example).

Pitch — high or low (piccolo or trombone).

Timbre — brilliant or mellow (trumpet or clarinet).

All of the above tone characteristics can help you decide which voices to use in various songs.

(9)
"SPECIAL EFFECTS" VOICES

In addition to keyboard voices that imitate "real" instruments — banjo, clarinet, piano, etc. — there are many voices available today that create highly individualistic sounds. The names of most of them include such words as "wah," "synthe," "fuzz," "space," or "cosmic." These are mainly contemporary electronic sounds, most of which originated as the world of rock 'n' roll music was developing. This, in itself, tells you where many of these sounds may be used, although synthesized voices are heard everywhere these days.

Since there are thousands of synthesized voices possible, the best hint to help you know where to use the ones you have (or any other voices you're not familiar with) is:

- **Listen to the voice — what does it sound like? Then, use it wherever you'd use the "real" instrument it reminds you of.**

Of course, some synthesized voices sound like NOTHING you've ever heard before — nothing musical, anyway. If you have any of these, work with them a bit. Try different areas of your keyboard, or add effects such as vibrato or sustain to them. Sooner or later, you'll come up with SOMETHING — maybe you'll even create a brand new sound!

(10)
APPLYING WHAT YOU KNOW

Ask yourself these questions about any voice you wish to use on a particular song:

- **If the keyboard voice is named after a "real" instrument** (piano or violin, for example), **what types of songs does that instrument usually play?**
- **Are the characteristics** (decay, etc.) **of the voice appropriate for the song you wish to play?** The short, percussive tones of a banjo can't possibly play the long notes in a song such as SKATERS WALTZ, for example.

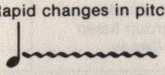
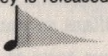
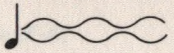
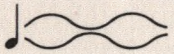
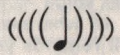
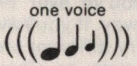
The next section will help you understand how various effects can be added to the above voices.

(11)

USING THE EFFECTS

Almost as important as the voices of your keyboard are the effects controls. These add color and realism to many of the instrumental sounds you'll use. Most of the current small keyboards, for example, have a voice called "organ" or "pipe organ." This voice, used with **vibrato**, or **tremolo**, resembles a theater organ. Use it without either of these, but with **reverb** added, and the sound could be a church organ.

Here's a list of some effects and their uses:

Name	Characteristic	What it does for you	Where to use it
Vibrato	Rapid changes in pitch 	Adds warmth and expression to your playing.	Violin family, most woodwind, reed, and brass instruments.
Sustain	Tone fades slowly away after key is released. 	"Fills in" around the notes you play . . . smooth sound.	Slower songs. Good for chime and other bell-like effects.
Tremolo	Rapid changes in volume. 	Adds life to your music with a pulsating effect.	Popular and theater songs, fast or slow . . . "full organ" effects. Mainly flute-type voices.
Chorale (Slow Tremolo)	Slow changes in volume 	Your music seems to swirl around the room . . . an exciting effect.	Mostly with flute-type voices . . . jazz and rock tunes. Also religious songs. Try it with strings and chorus combined.
Reverb	Echo-like quality. 	Sounds like you're in a concert hall or an arena. Puts "presence" in your playing.	Use a little on most music. Full reverb can create a "spacey" effect for some songs.
Chorus	Sounds like more than one voice 	Adds a spacious dimension to the notes you play.	Almost anywhere. Create a string ensemble or a brass section. Try it with Chorale or Tremolo.
Percussion	Strong initial attack on each tone.	Creates effects of instruments that are plucked (guitar) or struck (piano).	Imitating various instruments. Also for various jazz and rock organ effects.

If your instrument has any of the above controls, the chart shows how you can use them; many contemporary instruments, however, have voices with these effects built-in (banjo voice with percussion, for example). In this case, the chart helps you to further understand the characteristics of some of the voices on your instrument.

(12)

DON'T FORGET THE RHYTHM

When you hear the word *march*, what does it suggest to you? A parade . . . drums . . . a brass band? What about *samba*? You might picture a carnival in Rio . . . dancing in the streets . . . a party atmosphere. Other rhythms can be thought of in the same manner. Rhythm, and the moods it creates, can help you decide which voices to use to play a particular song. Therefore, if you know a song to have a particular type of beat, you can decide quite readily which instrumental sounds will enhance the song and your playing. Here are a few suggestions to get you started.

Rhythm or style	General mood	Possible voices
Bossa nova	soft, floating, sensuous	flute, piano, guitar
Rock/Disco	hard-driving, very rhythmic	guitar, organ, brass, synthesizer
Rhumba/Beguine	varies depending on song	marimba, brass, vibes
March	martial, brassy and percussive	rass, trumpet, sax
Polka	happy, loud, danceable	accordion, clarinet, brass
Swing	jazz flavor or "big bands"	brass family, vibes, sax
Waltz	soft, romantic	strings, piano, mandolin

Of course, there are many other rhythms for you to consider. There also are many other voices you can use with each of the rhythms. Finally, many songs can be played in a variety of moods, depending on the rhythm and voices you use.

If your keyboard has built-in rhythm, it's easy to try the various rhythm patterns with different songs. If you do not have rhythm, concentrate on how the song would sound when played with certain rhythms — most people have some idea how various rhythms sound, if they think about it — and then choose the voices accordingly.

(13)

PUTTING IT ALL TOGETHER

The following pages contain the names of the most common instrumental voices available on today's keyboards. Along with each name are several excerpts of appropriate songs; the complete versions are available from your dealer (see page 57).

After the name of each instrumental voice is a brief list of characteristics of that sound and any special playing instructions to help make you sound good. It's all based on the material on previous pages.

The voices are presented in three groups:

- Those that normally use vibrato (mainly non-percussive).
- Those that normally do not use vibrato (mainly percussive).
- Electronic keyboards (organs, synthesizers).

(14)

VOICES THAT USE VIBRATO

(15)

CLARINET

Tone quality: Soft, mellow, "woody"

Length of tones: long or short

Appropriate music: general, but longer notes sound great.

Best keyboard range: low to middle

Sustain: no

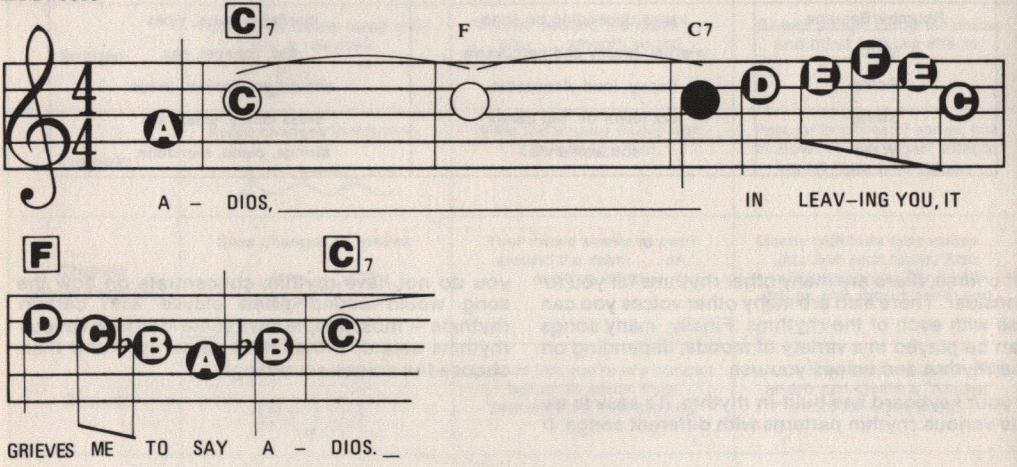
Playing style: usually legato. No vibrato in classical selections.

If you don't have ths voice, use the following: Flute 16 or Flute 8 low on keyboard.

Adios

English Lyric by
EDDIE WOODS

Spanish Translation and Music by
ENRIC MADRIQUERA



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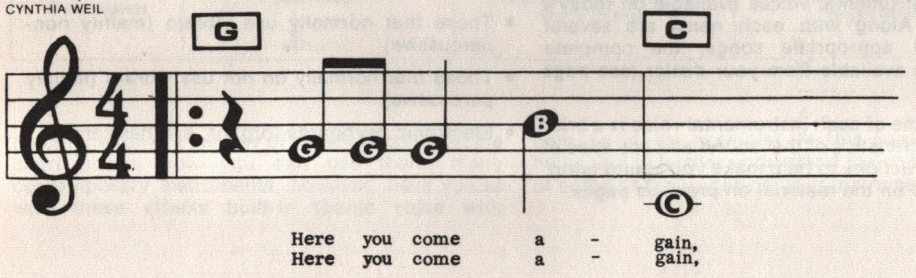
Here You Come Again

Words by
CYNTHIA WEIL

Music by
BARRY MANN



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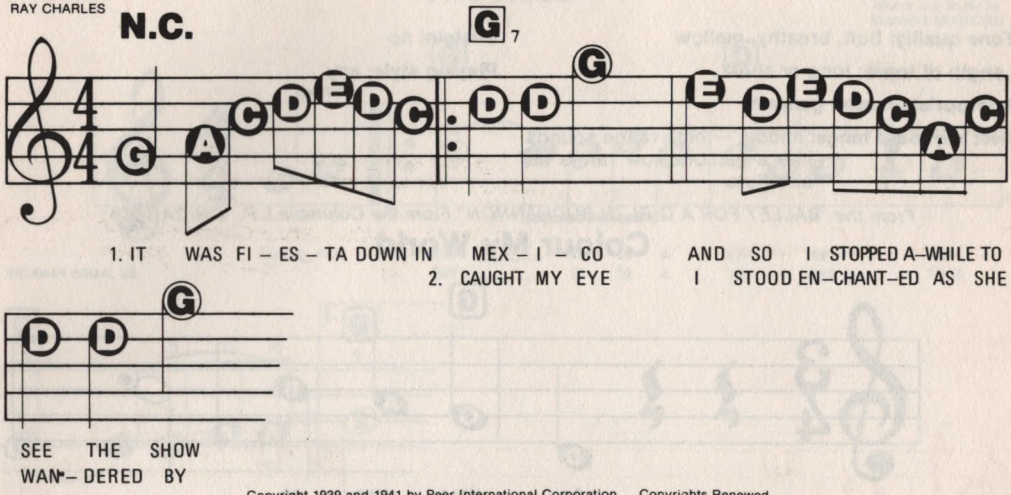
Frenesi

English Lyric by
S. K. RUSSELL &
RAY CHARLES

Spanish Words & Music by
ALBERTO DOMINGUEZ


N.C.
G7
G
1. IT WAS FI – ES – TA DOWN IN MEX – I – CO AND SO I STOPPED A–WHILE TO
2. CAUGHT MY EYE I STOOD EN–CHANT–ED AS SHE
SEE THE SHOW
WAN– DERED BY

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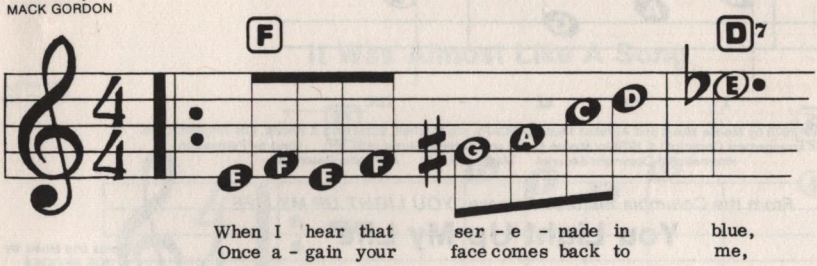
From the Twentieth Century-Fox Film "ORCHESTRA WIVES"

Serenade In Blue

Words by
MACK GORDON

Music by
HARRY WARREN



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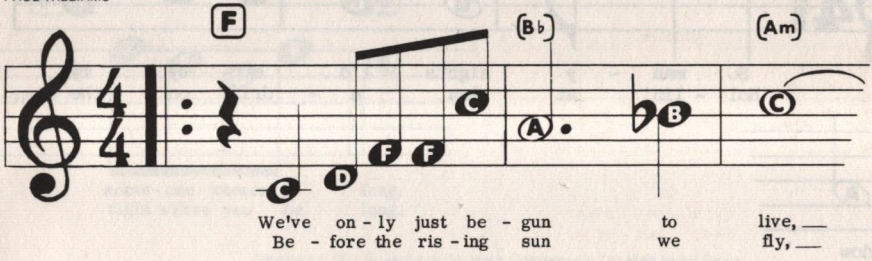
We've Only Just Begun

Lyrics by
PAUL WILLIAMS

Music by
ROGER NICHOLS



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(16)

FLUTE/TIBIA

Tone quality: Soft, breathy, mellow

Length of tones: long or short

Appropriate music: general

Best keyboard range: middle — high range sounds like a piccolo, low range an alto flute.

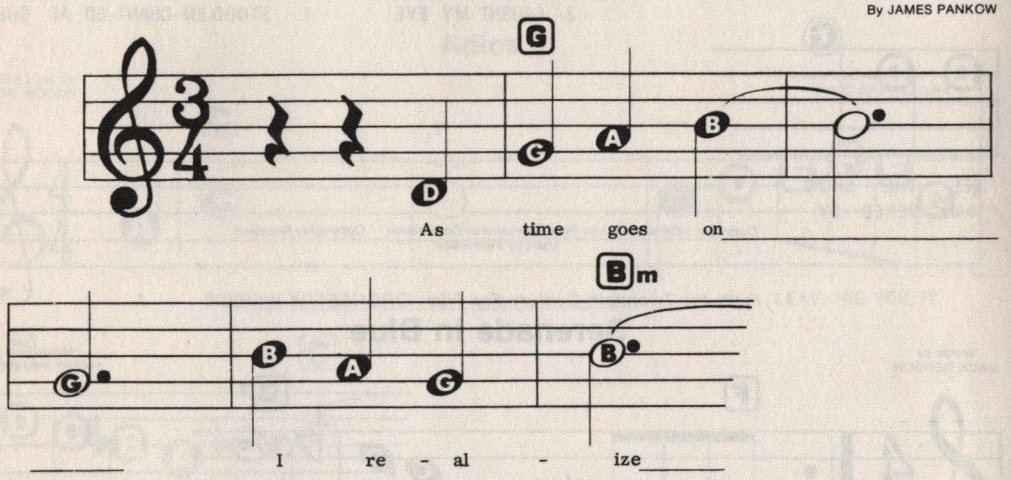
Sustain: no

Playing style: any

From the "BALLET FOR A GIRL IN BUCHANNON" From the Columbia L.P. "CHICAGO"®

Colour My World

By JAMES PANKOW



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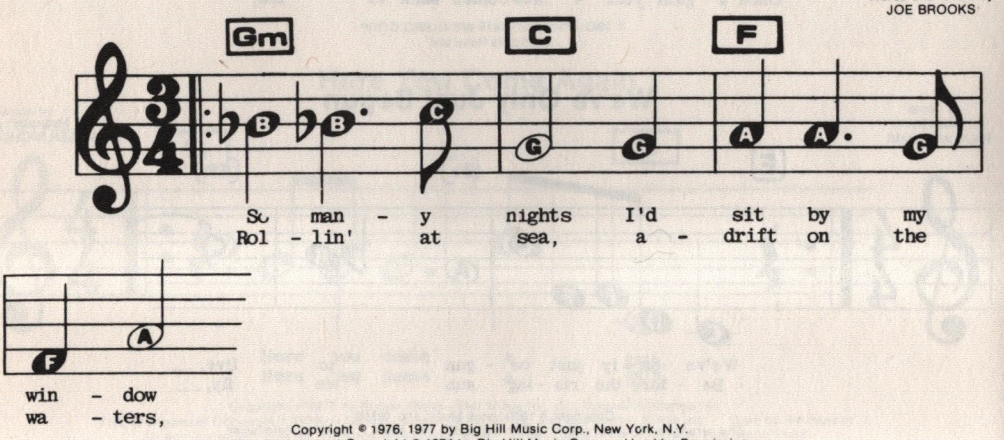
From the Columbia Pictures Release "YOU LIGHT UP MY LIFE"

You Light Up My Life

Words and Music by
JOE BROOKS



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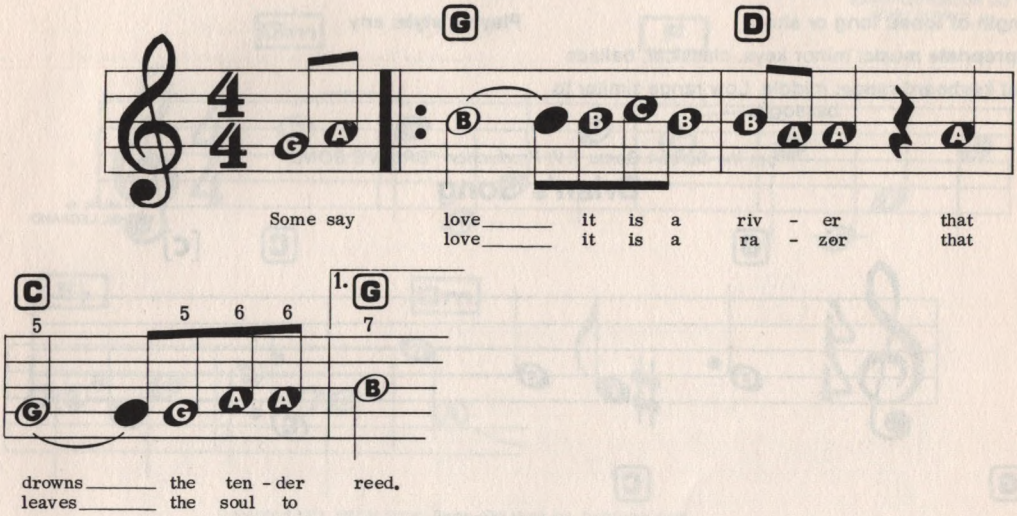
From the Motion Picture "THE ROSE"

The Rose

Words and Music by
AMANDA McBROOM



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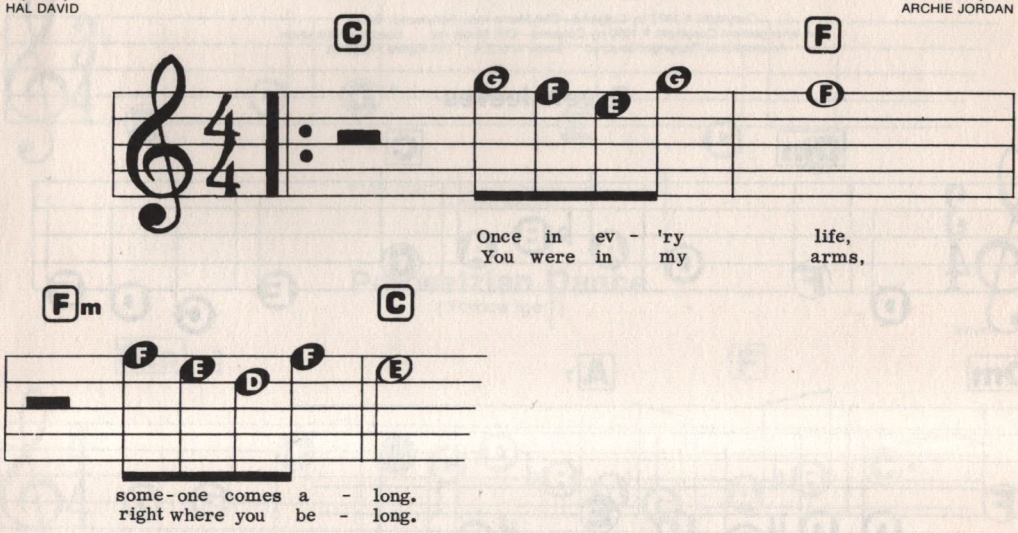
It Was Almost Like A Song

Lyrics by
HAL DAVID

Music by
ARCHIE JORDAN



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(17)

OBOE

Tone quality: thin, delicate, soft

Length of tones: long or short

Appropriate music: minor keys, classical, ballads

Best keyboard range: middle. Low range similar to bassoon.

Sustain: no

Playing style: any

From the Screen Gems T.V. Production "BRIAN'S SONG"

Brian's Song

Music by
MICHEL LEGRAND

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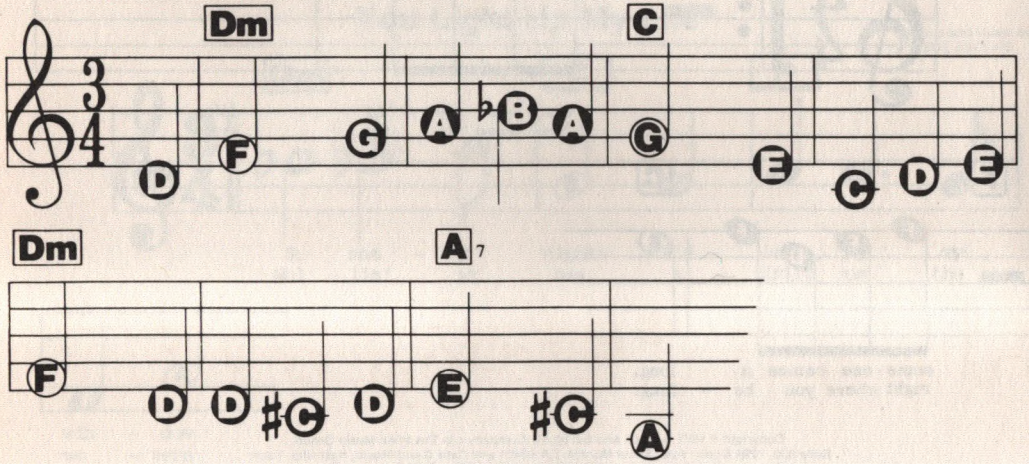
Greensleeves



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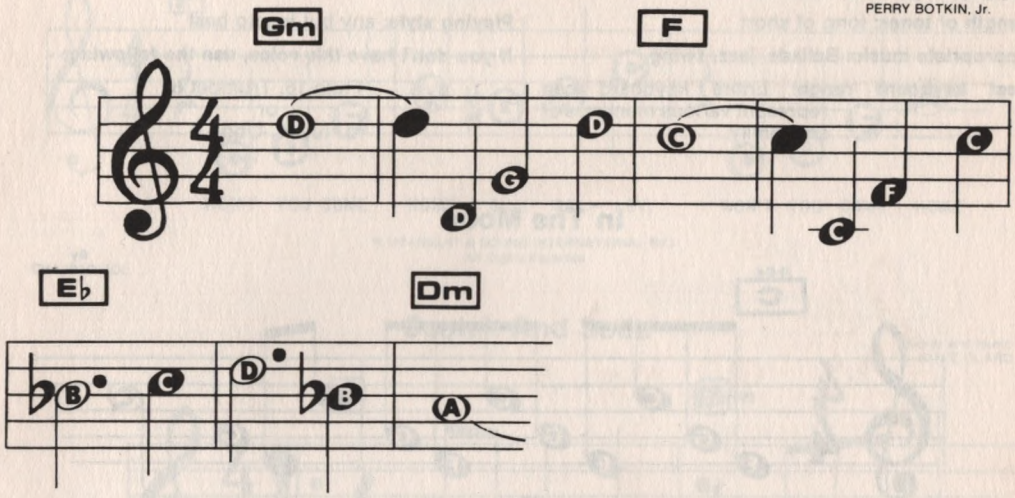
A Screen Gems T.V. Serial

Nadia's Theme

(The Young And The Restless)

By
BARRY DE VORZON and
PERRY BOTKIN, Jr.



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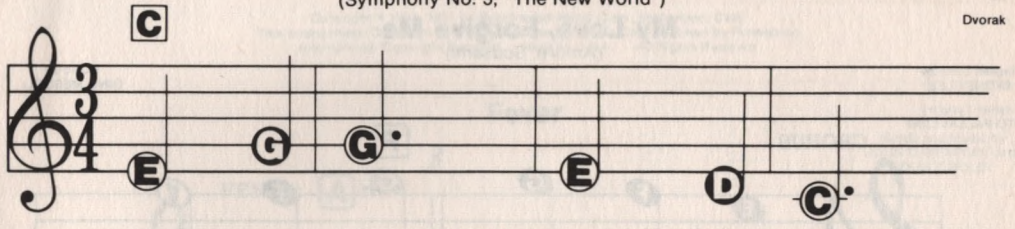
Going Home

(Symphony No. 5, "The New World")

Dvorak



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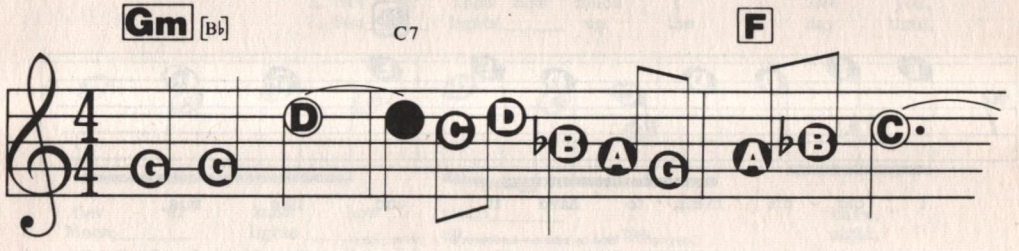
Polovetzian Dance

("Prince Igor")

Borodin



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(18)

SAXOPHONE

Tone quality: Reedy, rich, mellow

Length of tones: long of short

Appropriate music: Ballads, jazz, swing

Best keyboard range: Entire keyboard can represent various members of sax family.

Sustain: no

Playing style: any but legato best

If you don't have this voice, use the following:

Flute 16, Trumpet 8
or
Flute 8, Oboe 8

In The Mood

By
JOE GARLAND

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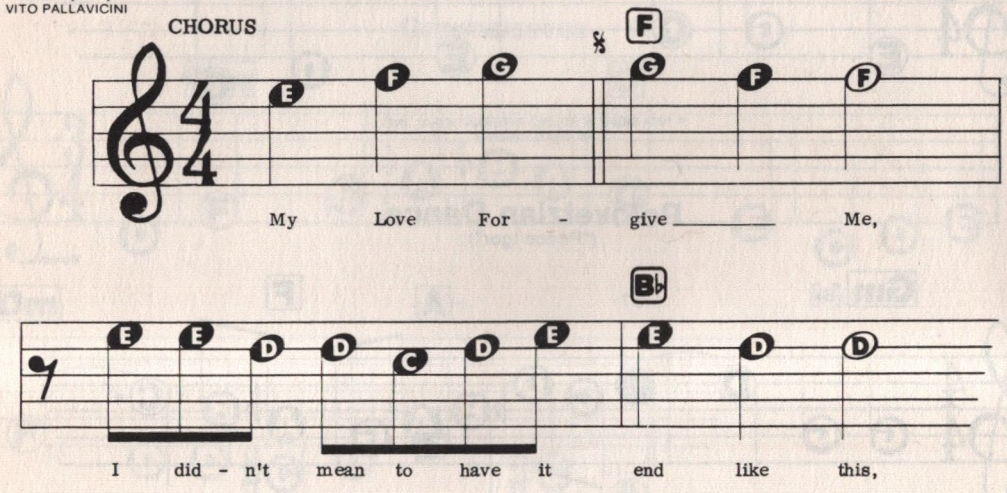
My Love, Forgive Me

(Amore, Scusami)

English Lyric by
SYDNEY LEE

Italian Lyric by
VITO PALLAVICINI

Music by
GINO MESCOLI



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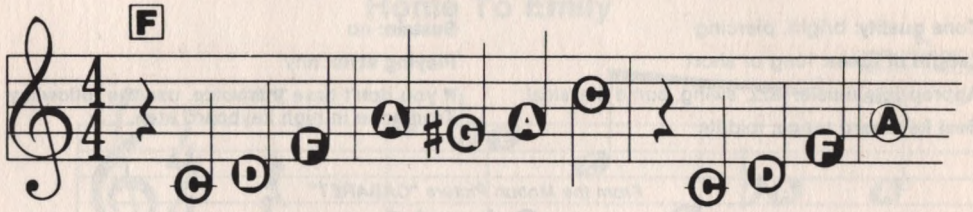
Bill Bailey, Won't You Please Come Home



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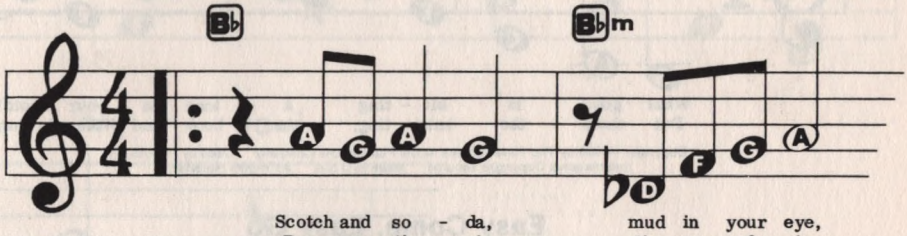
Scotch And Soda

Words and Music by
DAVE GUARD



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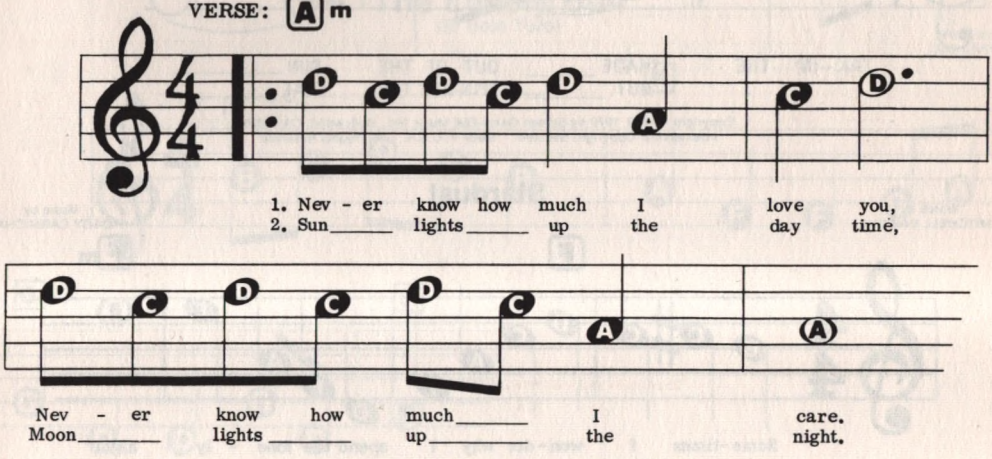
Fever

Words and Music by
JOHN DAVENPORT and
EDDIE COOLEY



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(19)

TRUMPET

Tone quality: bright, piercing

Length of tones: long or short

Appropriate music: jazz, swing, some classical

Best keyboard range: middle

Sustain: no

Playing style: any

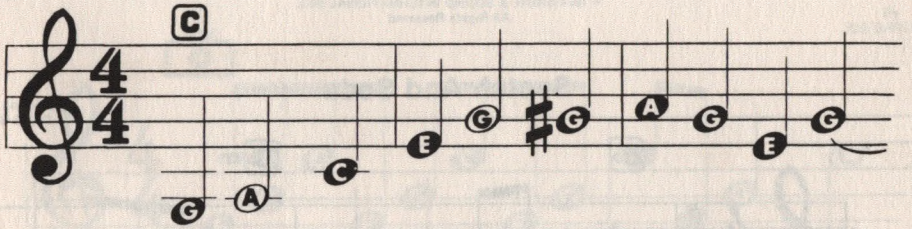
If you don't have this voice, use the following: Trombone in high keyboard area.

From the Motion Picture "CABARET"

Cabaret

Lyric by
FRED EBB

Music by
JOHN KANDER



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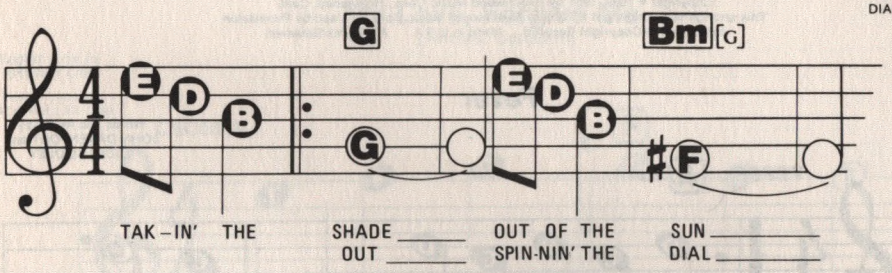
Easy Come, Easy Go

Words and Music by
JACK KELLER and
DIANE HILDERBRAND



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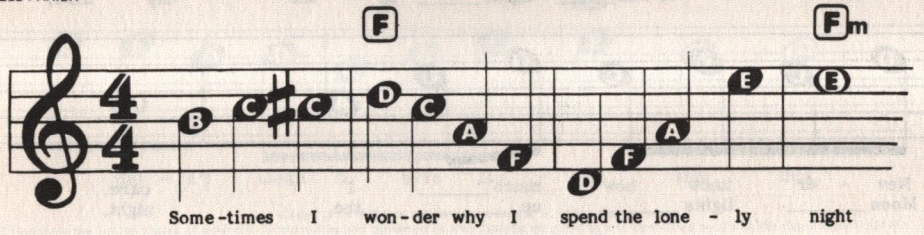
Stardust

Words by
MITCHELL PARISH

Music by
HOAGY CARMICHAEL



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Theme From "THE BOB NEWHART SHOW"

Home To Emily

By
LORENZO MUSIC and
HENRIETTA MUSIC

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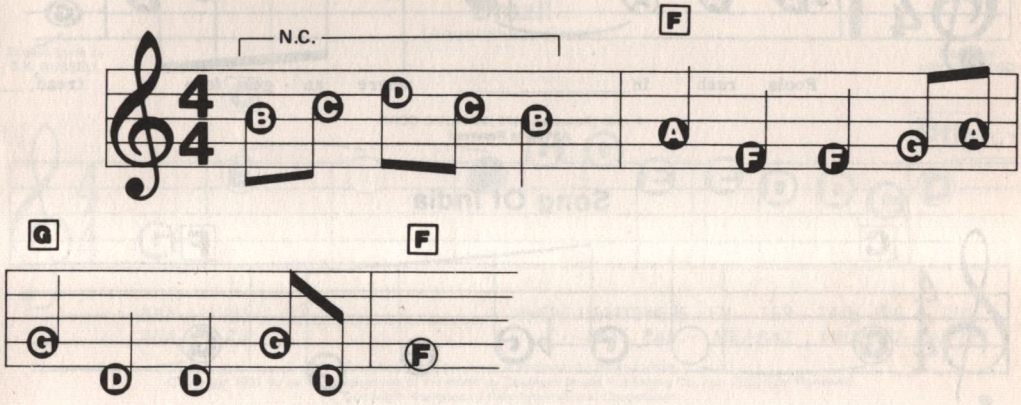
The Lonely Bull

(El Solo Toro)

Music by
SOL LAKE



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(20)

TROMBONE

Tone quality: rich, mellow, powerful

Length of tones: long or short — long most pleasing

Appropriate music: jazz, swing. Ballads work very well

Best keyboard range: middle — low range provides a bass trombone

Sustain: no

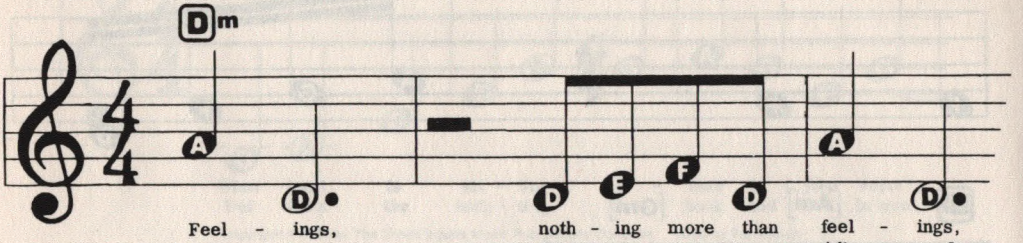
Playing style: any, but legato best

If you don't have this voice, use the following: Trumpet in low keyboard area.

Feelings
(¿Dime?)

Spanish Lyric by
THOMAS FUNDORA

English Words & Music by
MORRIS ALBERT



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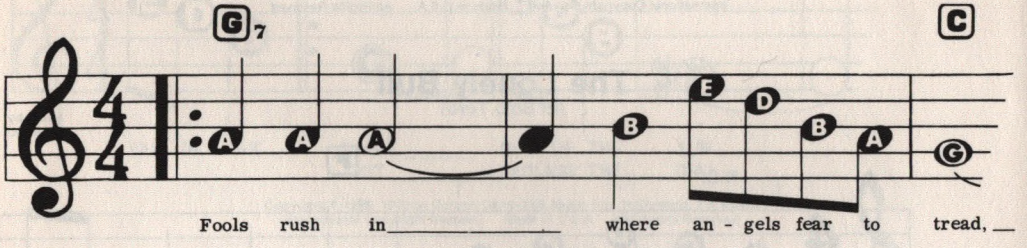
Fools Rush In

Lyric by
JOHNNY MERCER

Music by
RUBE BLOOM



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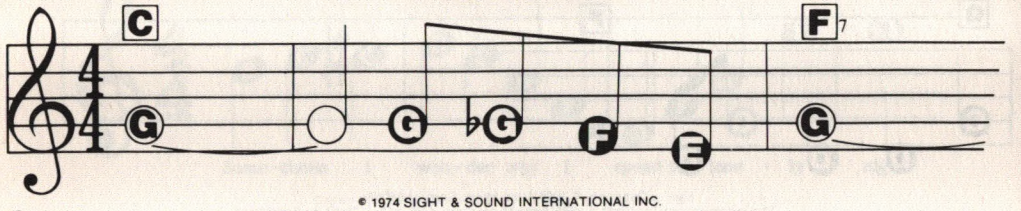
Song Of India



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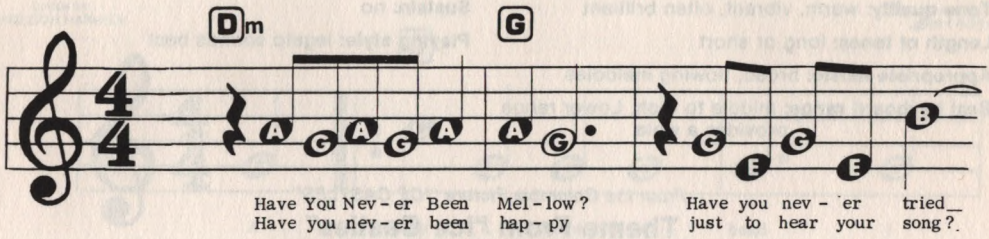
Have You Never Been Mellow

Words and Music by
JOHN FARRAR



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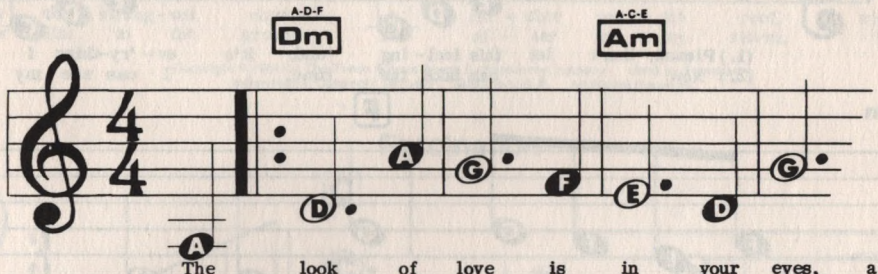
From the Columbia Pictures Release "CASINO ROYALE"

The Look Of Love

Lyric by
HAL DAVID

Music by
BURT BACHARACH



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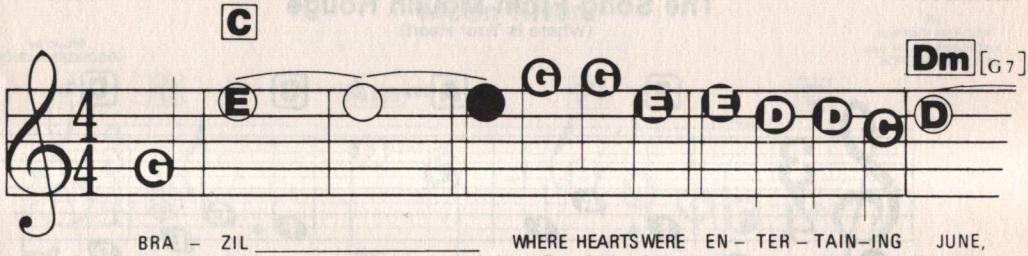
Brazil

(Aquarela Do Brazil)

English Lyric by
S.K. RUSSELL

Music by
ARY BARROSO



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(21)

VIOLIN/STRING

Tone quality: warm, vibrant, often brilliant

Length of tones: long or short

Appropriate music: broad, flowing melodies

Best keyboard range: middle to high. Lower range provides a viola

Sustain: no

Playing style: legato sounds best

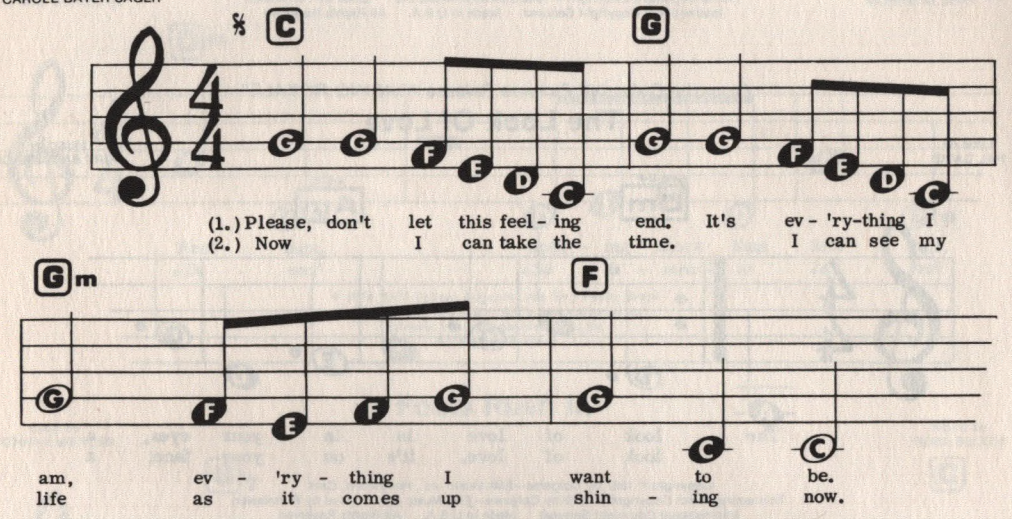
From the Columbia Picture "ICE CASTLES"

Theme From "Ice Castles"

(Through The Eyes Of Love)

Lyrics by
CAROLE BAYER SAGER

Music by
MARVIN HAMLISCH


C
G
(1.) Please, don't let this feel - ing end. It's ev - 'ry-thing I
(2.) Now I can take the time. I can see my
Gm
F
am, ev - 'ry - thing I want to be.
life as it comes up shin - ing now.

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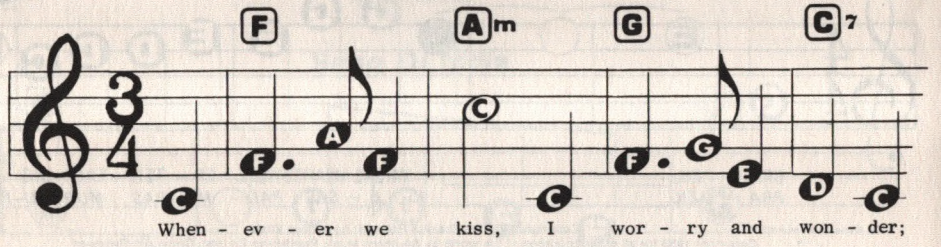
From the Motion Picture "MOULIN ROUGE"

The Song From Moulin Rouge

(Where Is Your Heart)

Lyric by
WILLIAM ENGVICK

Music by
GEORGES AURICK



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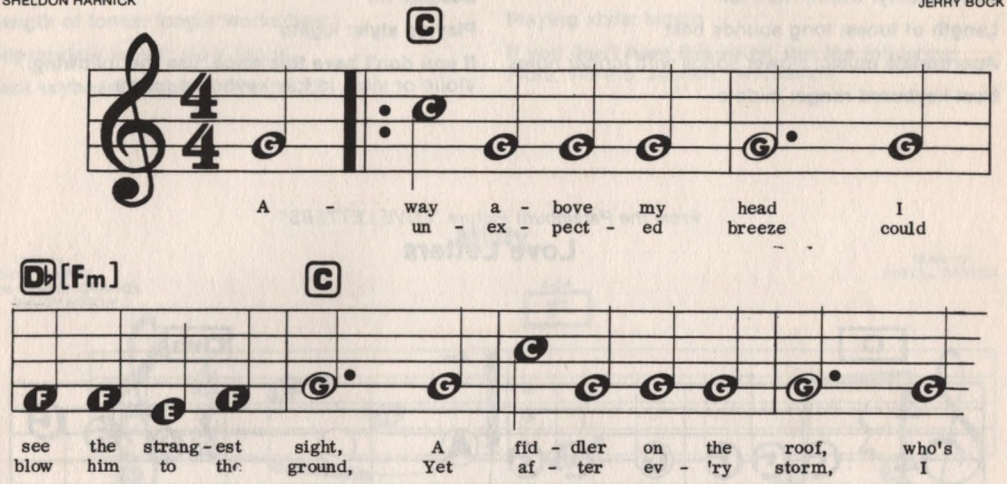
From the Motion Picture "FIDDLER ON THE ROOF"

Fiddler On The Roof

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK


C
A - way a - bove my head I
un - ex - pect - ed breeze could
D♭ [Fm]
C
see the strang - est sight, A fid - dler on the roof, who's
blow him to the ground, Yet af - ter ev - 'ry storm, I

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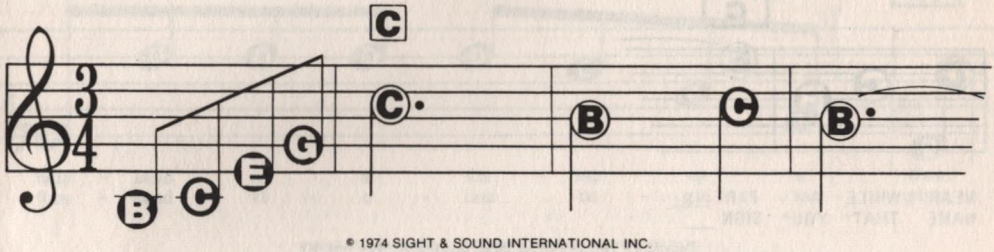
Fascination



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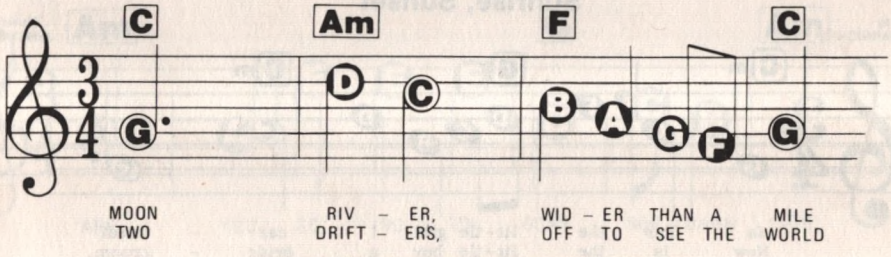
From the Paramount Picture "BREAKFAST AT TIFFANY'S"

Moon River

By
JOHNNY MERCER
and HENRY MANCINI



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(22)

CELLO

Tone quality: warm, rich, full

Length of tones: long sounds best

Appropriate music: slower songs with longer notes

Best keyboard range: middle

Sustain: no

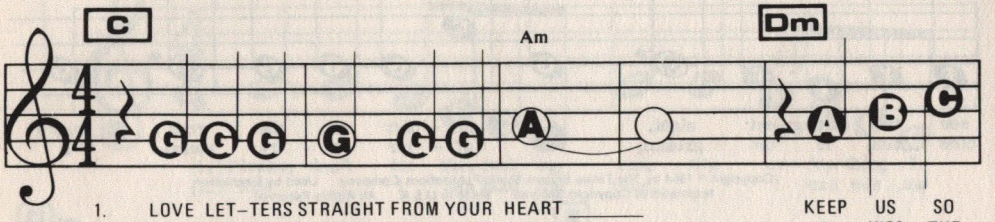
Playing style: legato

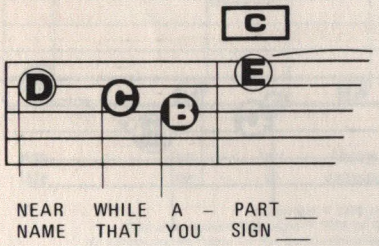
If you don't have this voice, use the following:
Violin or viola in low keyboard range

From the Paramount Picture "LOVE LETTERS"

Love Letters

By
EDWARD HEYMAN and
VICTOR YOUNG





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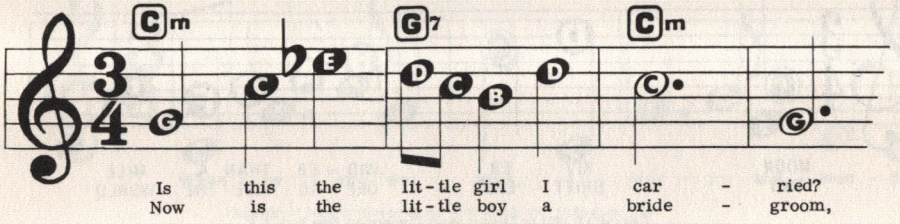
From the Motion Picture "FIDDLER ON THE ROOF"

Sunrise, Sunset

Lyrics by
SHELDON HARNICK

Music by
JERRY BOCK



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(23)

VIBES

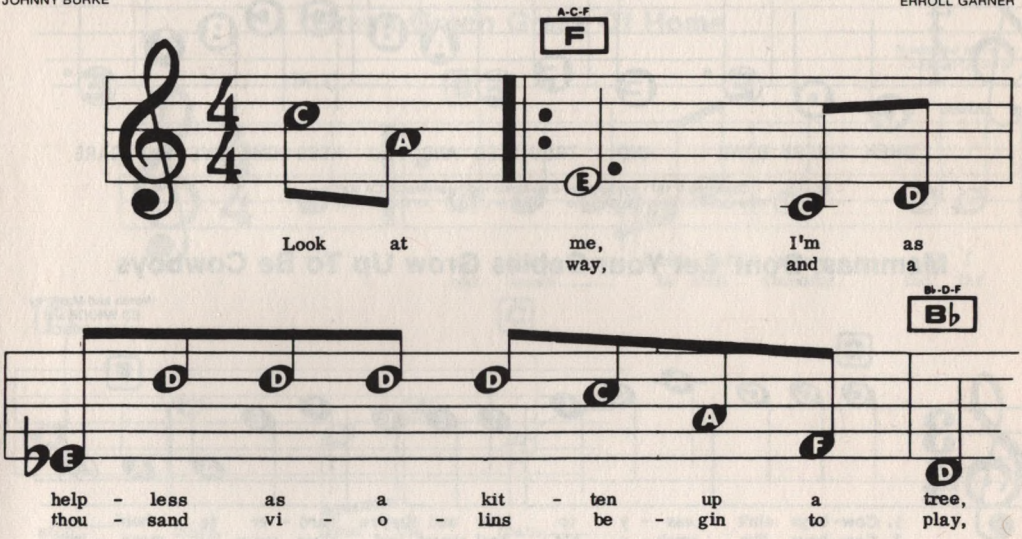
Tone quality: smooth, mellow & soft
Length of tones: longer works best
Appropriate music: slow songs
Best keyboard range: low to middle

Sustain: yes, if not built-in
Playing style: legato
If you don't have this voice, use the following:
Flute, vibrato, sustain, percussion

Misty

Lyric by
JOHNNY BURKE

Music by
ERROLL GARNER



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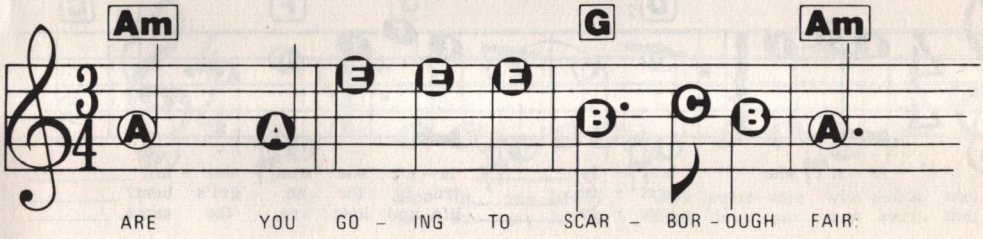
Scarborough Fair



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(24)

HARMONICA

Tone quality: thin, reedy, bright

Length of tones: long or short

Appropriate music: folksongs, country

Best keyboard range: middle to high

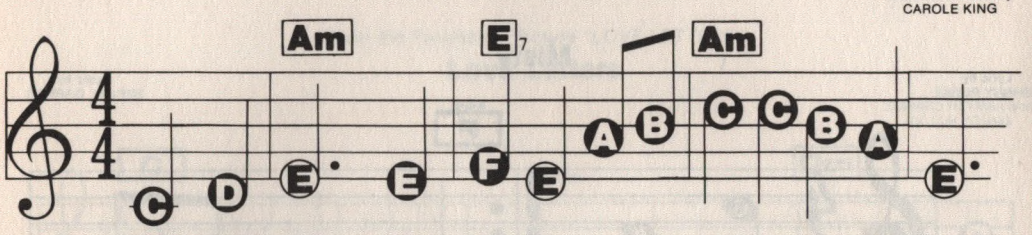
Sustain: no

Playing style: legato or staccato

If you don't have this voice, use the following: Oboe 8, Sax 8 or String 8, Kinura 8, slow attack, fast tremolo. Play in high keyboard area.

You've Got A Friend

Words and Music by
CAROLE KING



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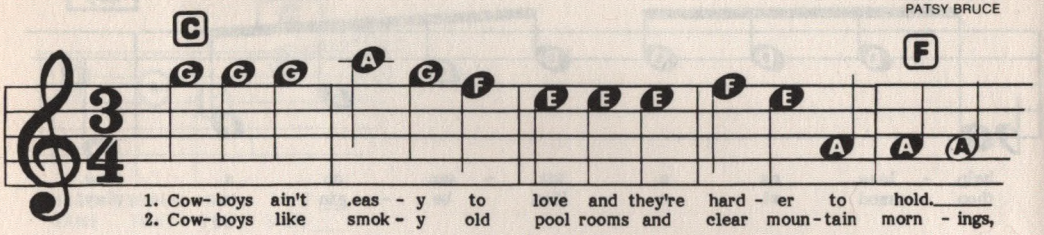
Mammas, Dont' Let Your Babies Grow Up To Be Cowboys

Words and Music by
ED BRUCE and
PATSY BRUCE



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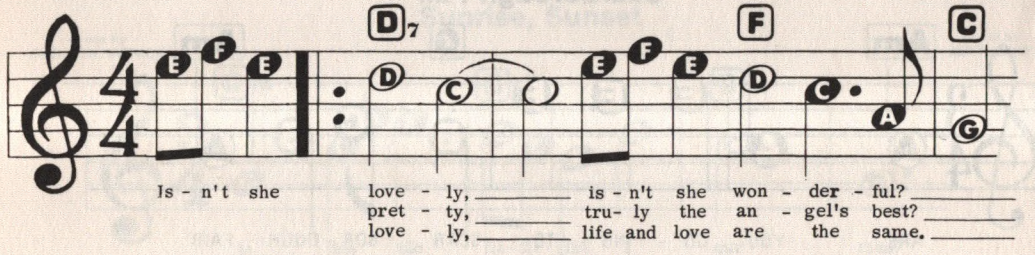
Isn't She Lovely

Words and Music by
STEVIE WONDER



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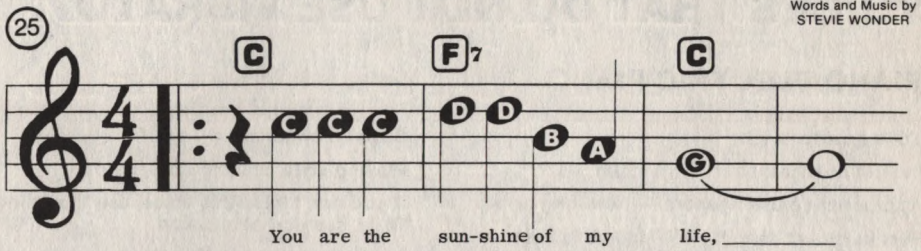
You Are The Sunshine Of My Life

Words and Music by
STEVIE WONDER



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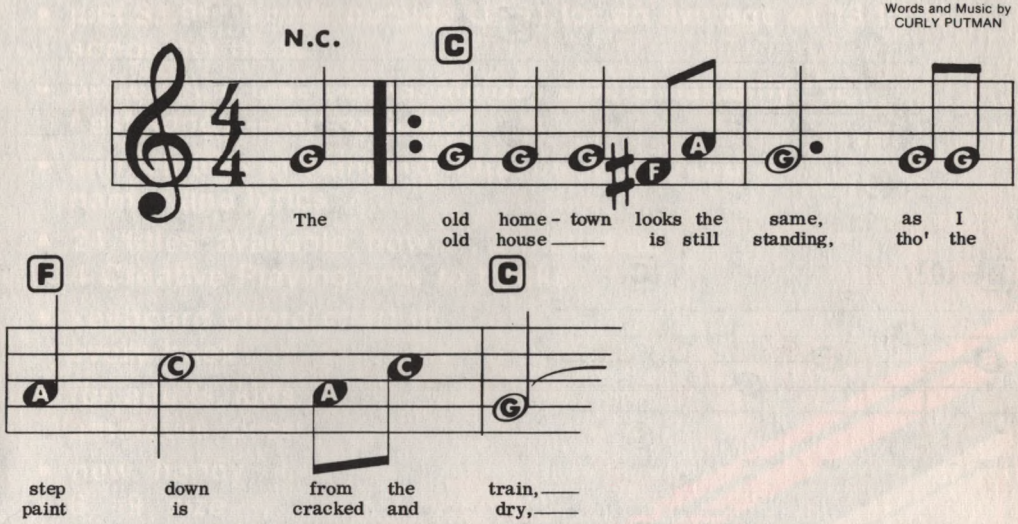
Green Green Grass Of Home

Words and Music by
CURLY PUTMAN



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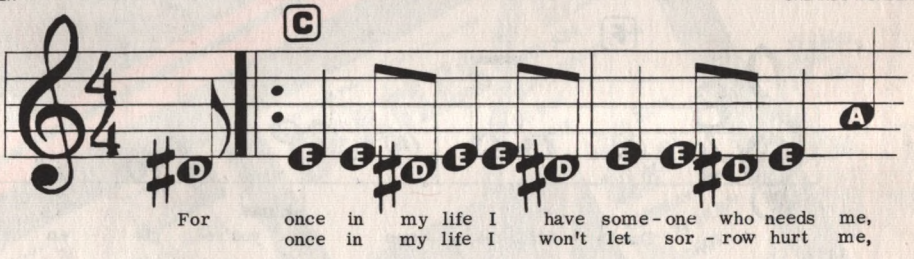
For Once In My Life

Lyric by
RONALD MILLER

Music by
ORLANDO MURDEN



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(26)

VOICES THAT DO NOT USE VIBRATO

PIANO/ELECTRIC PIANO

Tone quality: bright

Length of tones: short to medium

Appropriate music: general — few long notes

Best keyboard range: all — middle is best

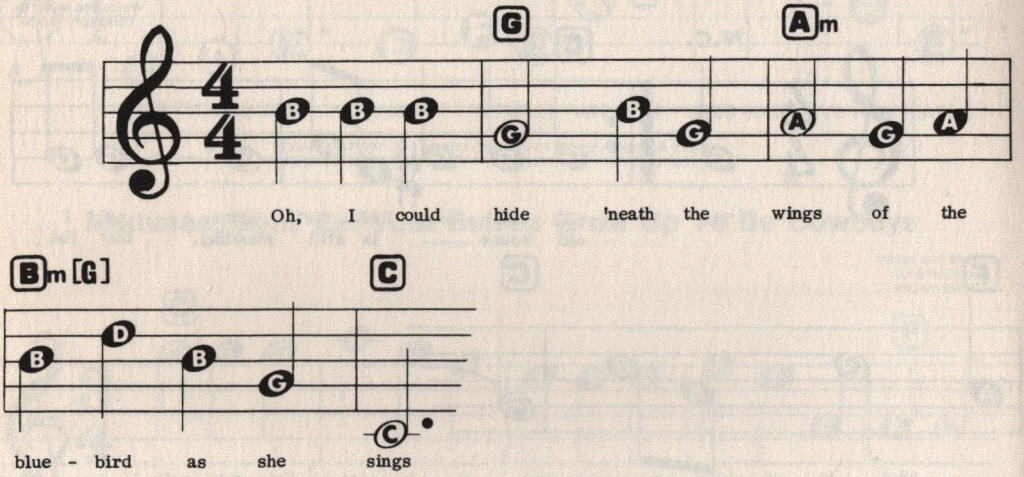
Sustain: optional

Playing style: staccato or legato

If you don't have this voice, use the following: Flute, sustain, percussion

Daydream Believer

Words and Music by
JOHN STEWART



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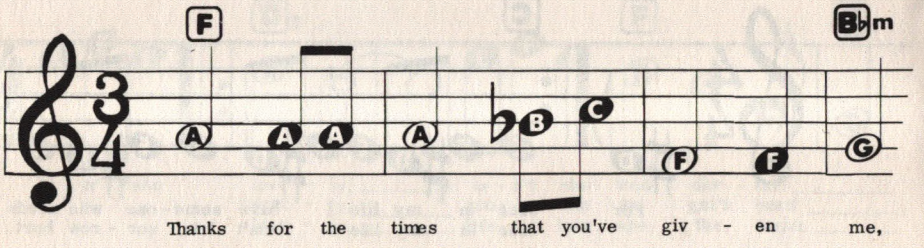
Three Times A Lady

Words and Music by
LIONEL RICHIE



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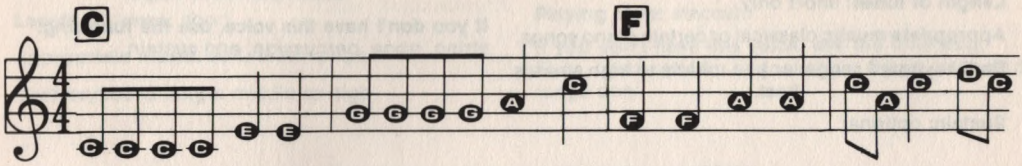
From the Twentieth Century-Fox Film "9 to 5"

Nine To Five

Words and Music by
DOLLY PARTON



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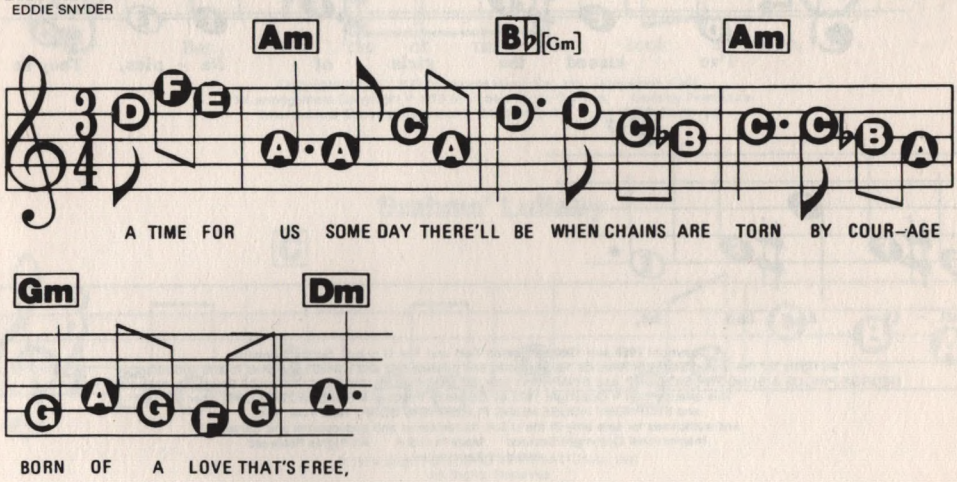
From the Paramount Picture "ROMEO AND JULIET"

A Time For Us

(Love Theme From "Romeo and Juliet")

Words by
LARRY KUSIK and
EDDIE SNYDER

Music by
NINO ROTA



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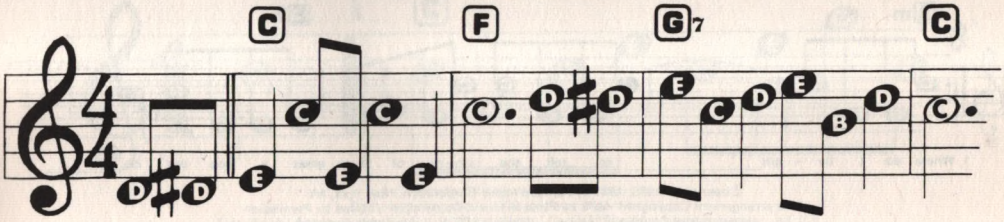
The Entertainer



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(27)

HARPSICHORD

Tone quality: dry, delicate, metallic

Length of tones: short only

Appropriate music: classical or certain piano songs.

Best keyboard range: any — middle to high sounds best.

Sustain: optional

Playing style: staccato or legato. Left hand accompaniment helps.

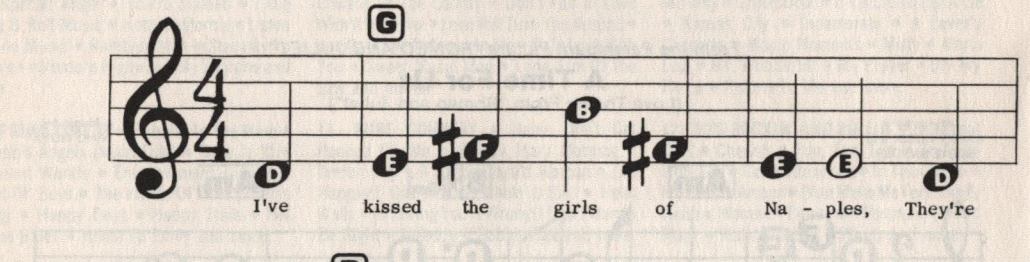
If you don't have this voice, use the following: string, oboe, percussion, and sustain

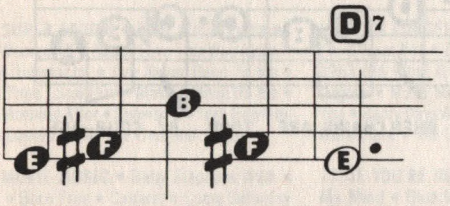
From The German Hit "KALKUTTA LIEGT AM GANGES"

Calcutta

Words by
LEE POCKRISS
PAUL J. VANCE

Music by
HEINO GAZE





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From the Motion Picture "LOVE STORY"

Love Story

(Where Do I Begin?)

Lyric by
CARL SIGMAN

Music by
FRANCIS LAI

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(28)

MUSIC BOX/CELESTE

Tone quality: brilliant but gentle

Length of tones: short

Appropriate music: soft, slow songs.

Best keyboard range: middle to high

Sustain: yes, if not built-in

Playing style: staccato

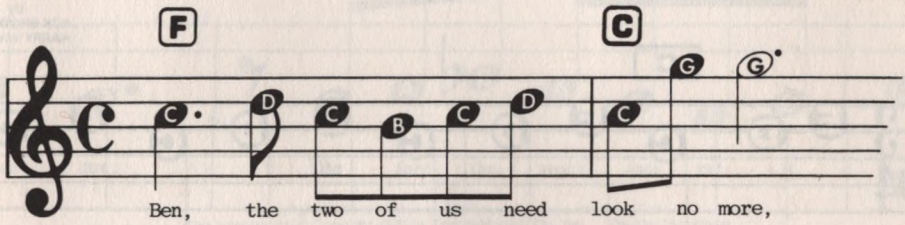
If you don't have this voice, use the following: Flute, percussion, and sustain. High keyboard range only.

From th Cinerama Releasing Motion Picture "BEN"

Ben

Lyric by
DON BLACK

Music by
WALTER SCHARF



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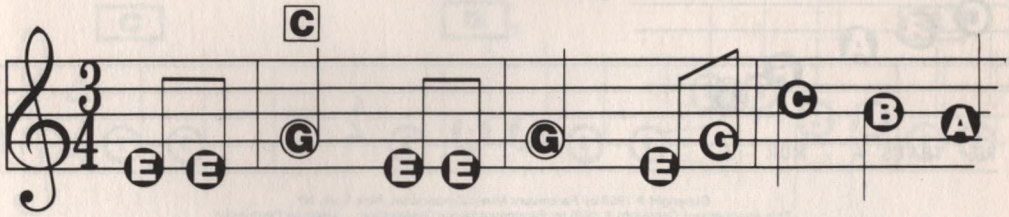
Brahms' Lullaby



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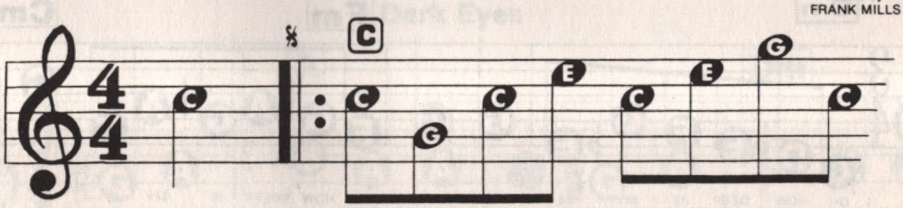
Music Box Dancer

Music by
FRANK MILLS



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(29)

ACCORDION

Tone quality: reedy, brilliant, but full if chords are played

Length of tones: long or short

Appropriate music: ethnic, swing

Best keyboard range: middle to high

Sustain: no

Playing style: legato. Try to play right hand chords

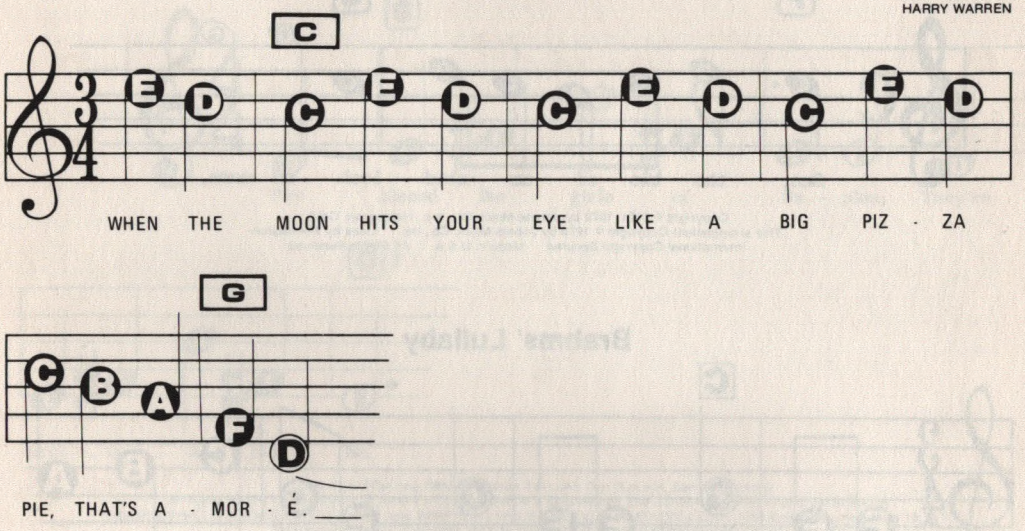
If you don't have this voice, use the following: String, sax 8, clarinet 8, slow attack.

From the Paramount Picture "THE CADDY"

That's Amore

(THAT'S LOVE)

By
JACK BROOKS and
HARRY WARREN



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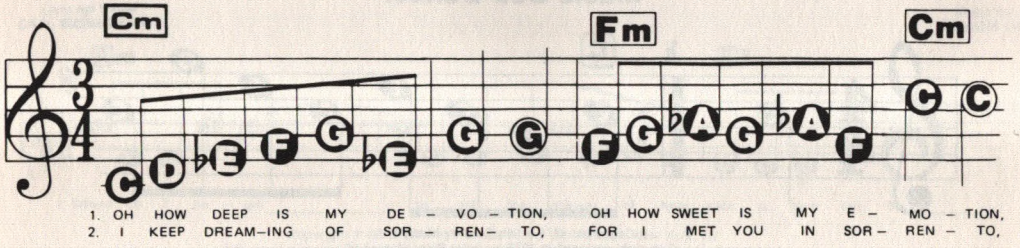
Come Back To Sorrento



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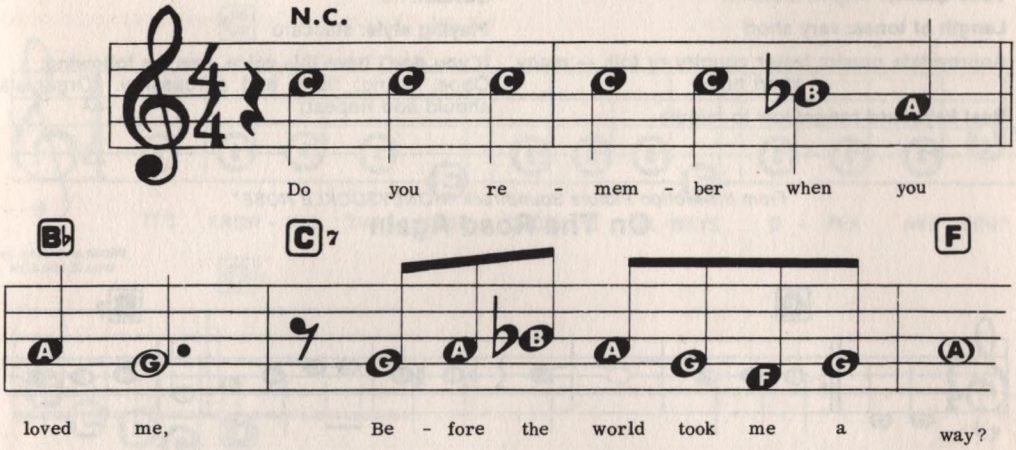
Make The World Go Away

Words and Music by
HANK COCHRAN



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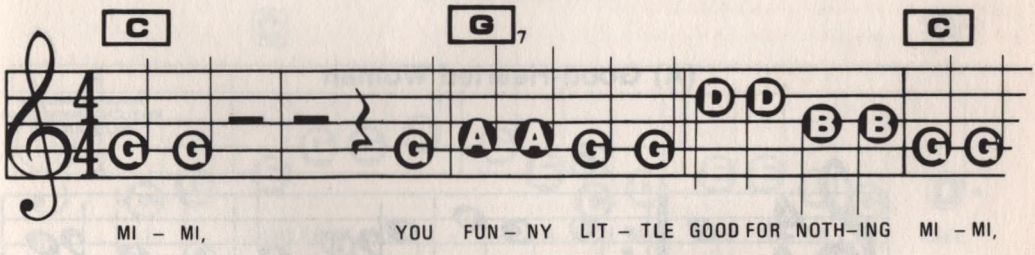
From the Paramount Picture "LOVE ME TONIGHT"

Mimi

By
LORENZ HART and
RICHARD RODGERS



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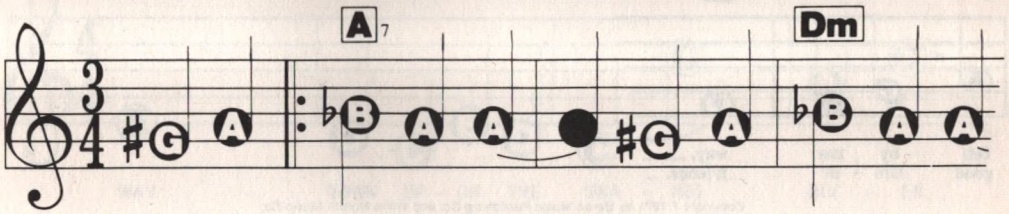
Dark Eyes



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(30)

BANJO

Tone quality: bright, metallic

Length of tones: very short

Appropriate music: faster country or folk — many short notes

Best keyboard range: low to middle

Sustain: no

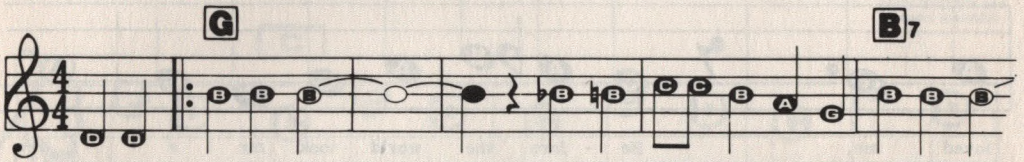
Playing style: staccato

If you don't have this voice, use the following: Oboe, string, flute, and percussion. (Organists should add Repeat)

From the Motion Picture Soundtrack "HONEYSUCKLE ROSE"

On The Road Again

Words and Music by
WILLIE NELSON



(3. 4. Instrumental)

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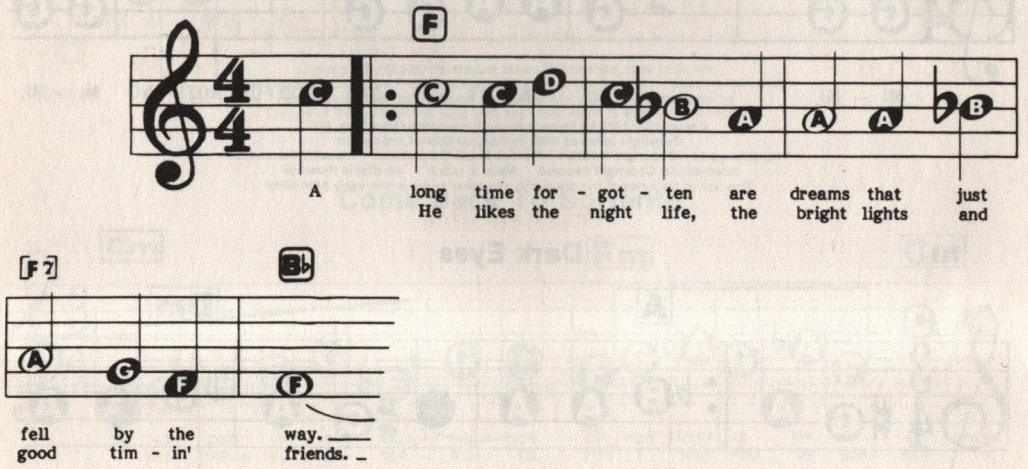
(A) Good-Hearted Woman

Words and Music by
WAYLON JENNINGS and
WILLIE NELSON


F
A long time for - got - ten are dreams that just
He likes the night life, the bright lights and
F7
B♭
fell by the way.
good tim - in' friends.

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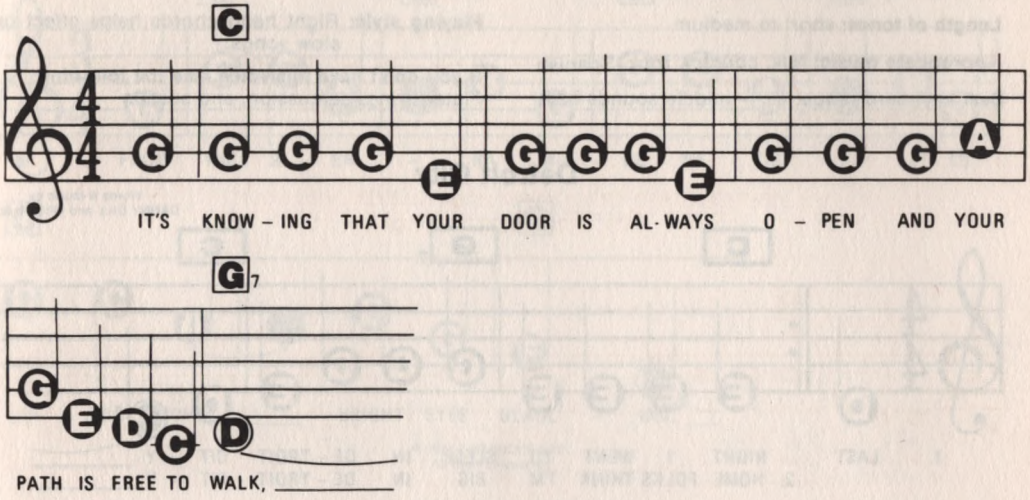
Gentle On My Mind

By
JOHN HARTFORD



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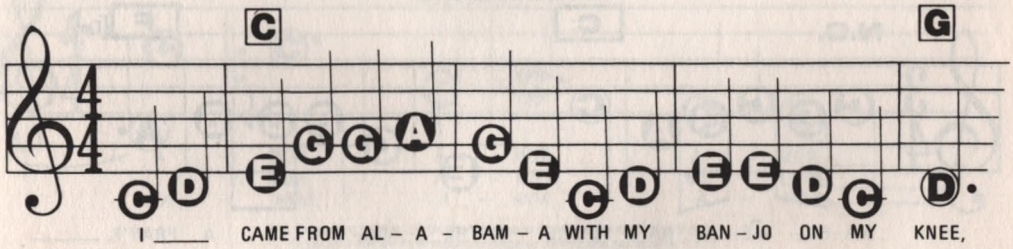
Oh! Susannah



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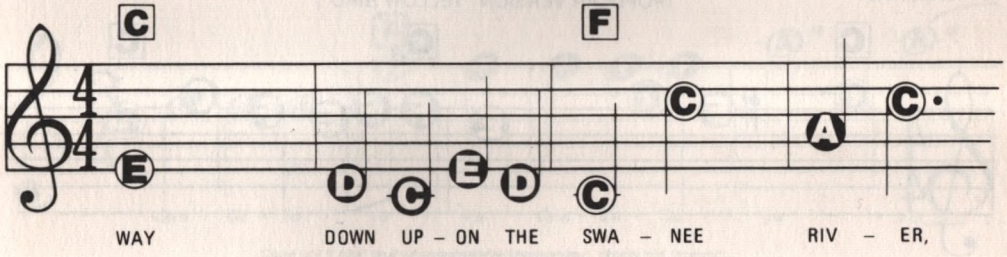
Swanee River



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GUITAR

Tone quality: somewhat metallic but mellow

Length of tones: short to medium

Appropriate music: folk, country, rock, Spanish

Best keyboard range: all — middle sounds best

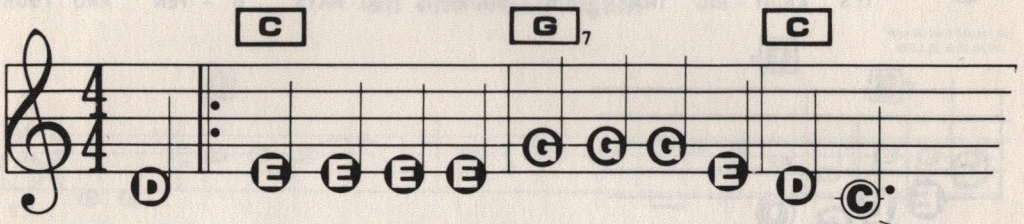
Sustain: yes

Playing style: Right hand chords helps effect on slow songs.

If you don't have this voice, use the following: Flute, string, percussion, and sustain

Detroit City

Words & Music by
DANNY DILL and MEL TILLIS



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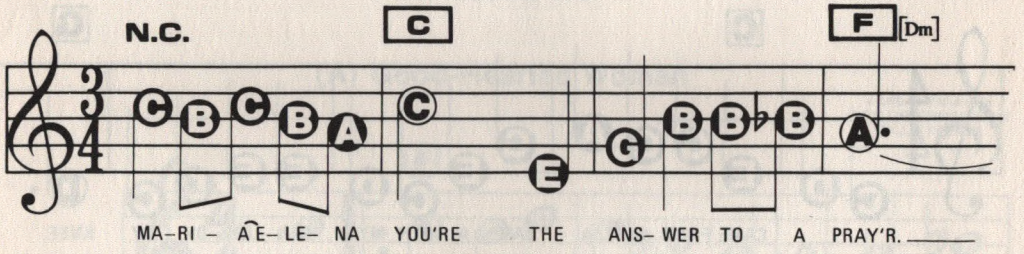
Maria Elena

Music & Spanish Lyric by
LORENZO BARCELATA

English Lyric by
S.K. RUSSELL



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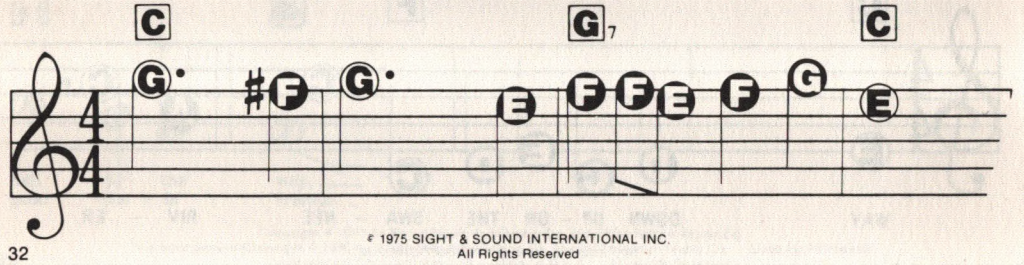
Chouconne

(POPULAR VERSION "YELLOW BIRD")



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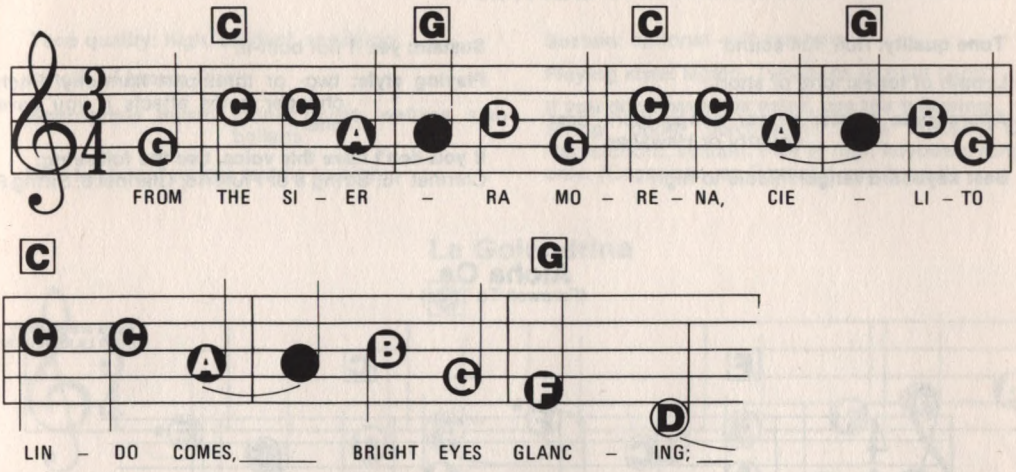
Cielito Lindo



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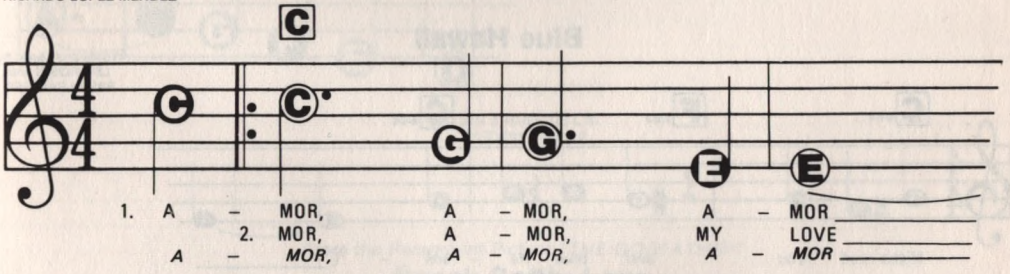
Amor

English Lyric by
SUNNY SKYLAR

Spanish Words by
RICARDO LOPEZ MENDEZ

Music by
GABRIEL RUIZ



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Guadalajara

Spanish Words and Music by
PEPE GUIZAR

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(32)

STEEL GUITAR/HAWAIIAN GUITAR

Tone quality: rich, full sound

Length of tones: long or short

Appropriate music: slower songs work best — country or Hawaiian

Best keyboard range: middle to high

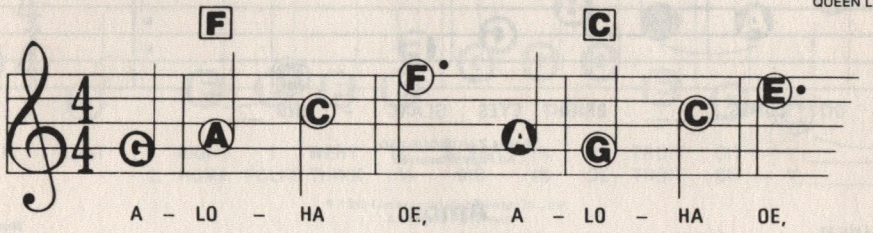
Sustain: yes if not built-in

Playing style: two- or three-part harmony. Pitch changer helps effects if you have one.

If you don't have this voice, use the following:
Clarinet 16, String 8 or Flute 16, Clarinet 8, String 8

Aloha Oe
(Farewell To Thee)

Words and Music by
QUEEN LILIUOKALANI



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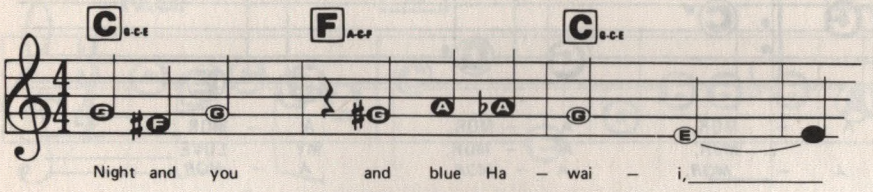
Blue Hawaii

Words and Music by
LEO ROBIN and
RALPH RAINGER



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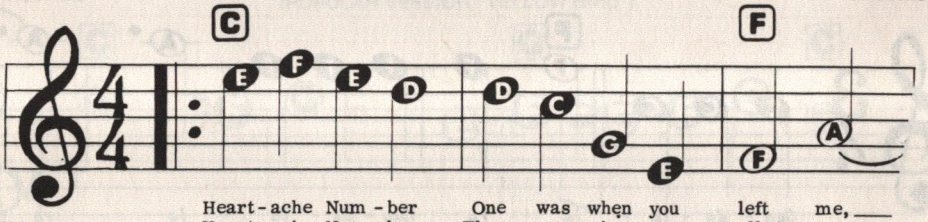
Heartaches By The Number

Words and Music by
HARLAN HOWARD



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(33)

MANDOLIN

Tone quality: high, brilliant, sparkling

Length of tones: short

Appropriate music: ethnic music, waltzes, some ballads

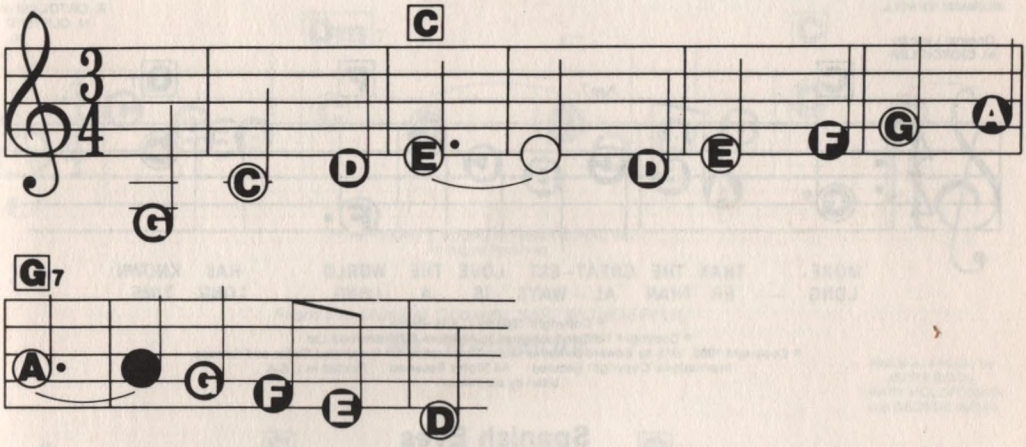
Best keyboard range: middle to high

Sustain: optional — it can help

Playing style: legato. Two-parts in right hand.

If you don't have this voice, use the following: String, oboe, percussion, some sustain. OR Harpsichord, sustain. Play in high keyboard range only. (Organists use Repeat if you have it)

La Golondrina



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From the Paramount Picture "THE GODFATHER"

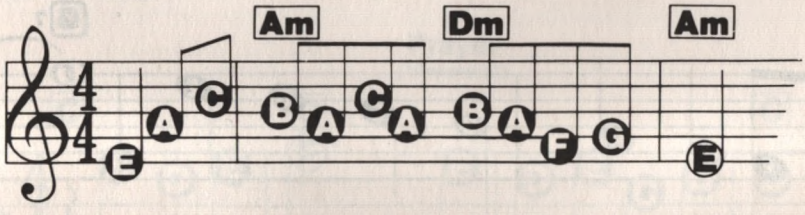
Speak Softly Love

(Love Theme From "The Godfather")

English Words by
LARRY KUSIK

Italian Words by
GIANNI BON COMPAGNI

Music by
NINO ROTA



SPEAK SOFT-LY LOVE AND HOLD ME WARM A-GAINST YOUR HEART,
PAR-LA PIÙ PIA-NO E NES - SU-NO SEN-TI - RÀ,

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(34)

MARIMBA

Tone quality: deep, rich, and woody

Length of tones: short

Appropriate music: Latin-American especially good

Best keyboard range: low to middle

Sustain: optional — slow songs only

Playing style: legato, two parts in right hand.

If you don't have this voice, use the following: Flute or Clarinet, percussion, sustain optional. (Organists use Repeat if you have it.)

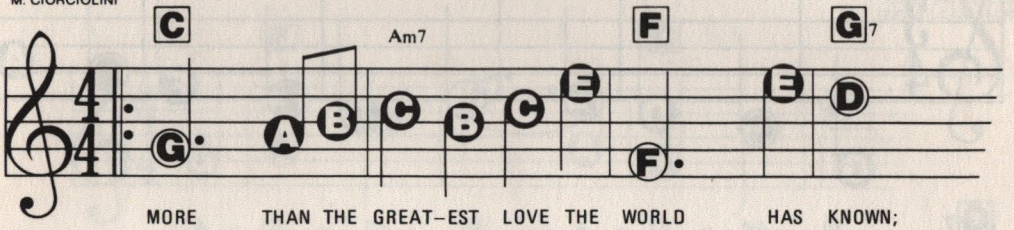
From the Film "MONDO CANE"

More

English Lyric by
NORMAN NEWELL

Original Lyric by
M. CIORCIOLINI

Music by
R. ORTOLANI and
N. OLIVIERO



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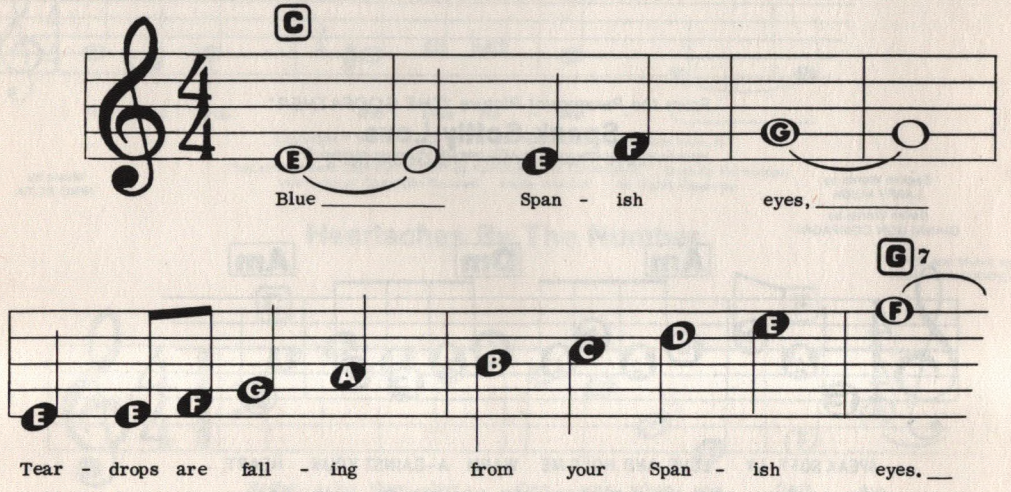
Spanish Eyes

Lyric by
CHARLES SINGLETON and
EDDIE SNYDER

Music by
BERT KAEMPFERT



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(35)

HORN/FRENCH HORN

Tone quality: cool, mellow, softly brassy

Length of tones: long or short

Appropriate music: songs with longer notes. Stately or classical

Best keyboard range: middle

Sustain: no

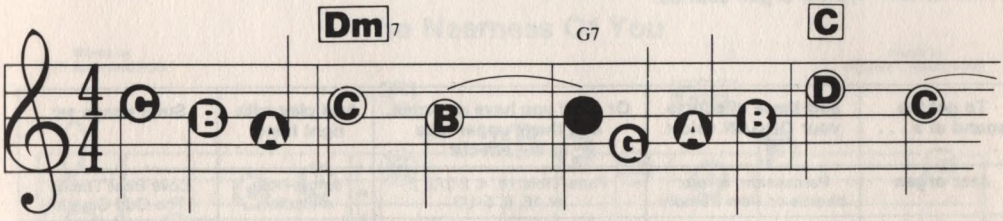
Playing style: legato

If you don't have this voice, use the following: Trombone with no vibrato. Play in middle keyboard range.

Andante Cantabile

(Symphony No. 5)

Tchaikovsky



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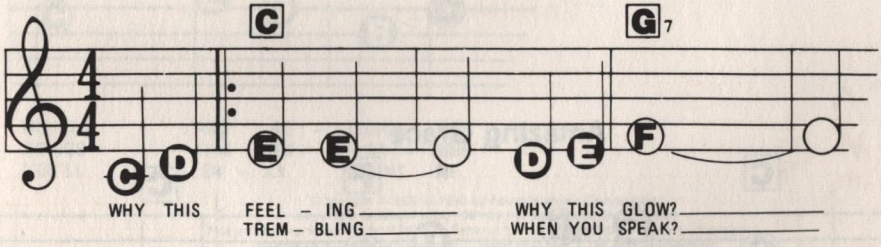
From the Musical Comedy "MR. WONDERFUL"

Mr. Wonderful

Words and Music by
JERRY BOCK,
LARRY HOLOFCENER
and GEORGE WEISS



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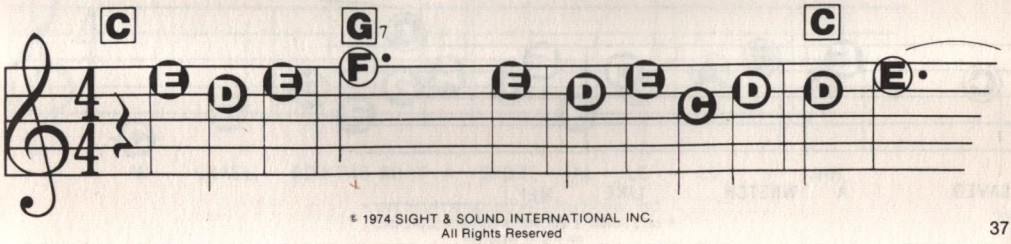
Prayer

("Finlandia")

Sibelius



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(36)

ORGAN - SYNTHESIZER GROUP

These instruments are capable of hundreds of voices playing all kinds of music, employing notes of every length. For this reason, the group is presented in a different way.

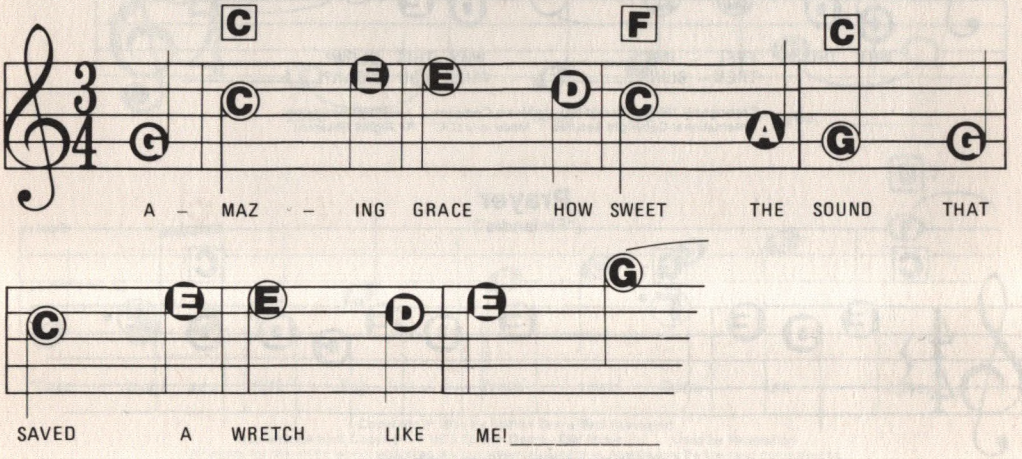
(37)

ORGAN

If your keyboard has an organ voice, or actually is an organ, consider the following hints to help you achieve certain "typical organ sounds."

To get the sound of a . . .	add these effects to your ORGAN voice:	Or . . . if you have an organ, add these upper tabs to the effects:	And play with right hand:	Such songs as:
Jazz organ	Percussion, reverb, chorus or slow tremolo	Flute/Tibia 16, 4, 2-2/3, 2 or 16, 8, 5-1/3	single-note melodies	Love Boat Theme The Odd Couple
Pipe organ	Chorus or slow tremolo, reverb, slow attack if available	Flute/Tibia 16, 8, 4, 2, 1 or 16, 8, 4 + String 8 or Trumpet 8	single-note or full chords	Faith Of Our Fathers Amazing Grace
Theater organ	Fast or theater tremolo, reverb, vibrato optional	Flute/Tibia 16, 4 or 8, 2 Add strings for full organ sound.	2-part harmony or full chords	The Nearness Of You Give My Regards To Broadway
Skating Rink	Fast tremolo and/or vibrato	Flute/Tibia 16, 4 or 16, 2 or 8, 2	2-part harmony	Wish Me A Rainbow Andantino

Amazing Grace



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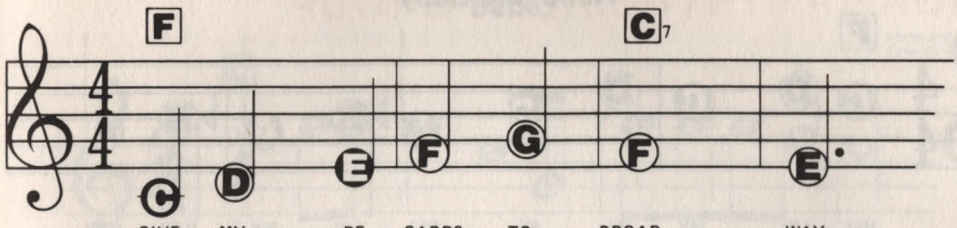
Give My Regards To Broadway



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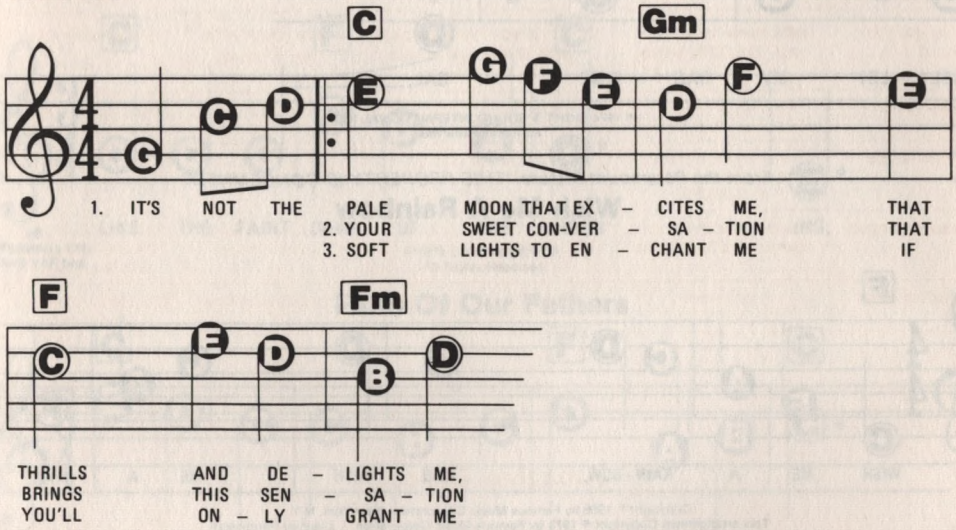
The Nearness Of You

Words by
NED WASHINGTON

Music by
HOAGY CARMICHAEL


C
Gm
1. IT'S NOT THE PALE MOON THAT EX – CITES ME, THAT
2. YOUR SWEET CON-VER – SA – TION THAT
3. SOFT LIGHTS TO EN – CHANT ME IF
F
Fm
THRILLS AND DE – LIGHTS ME,
BRINGS THIS SEN – SA – TION
YOU'LL ON – LY GRANT ME

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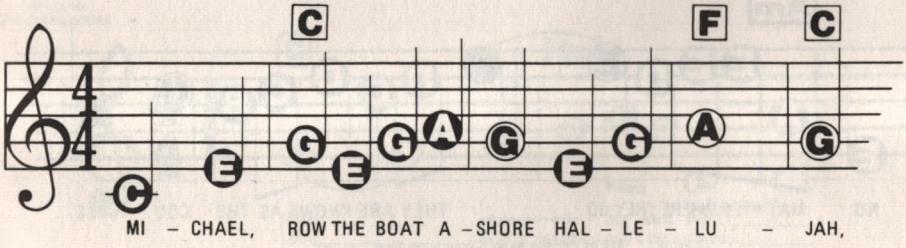
Michael, Row The Boat Ashore



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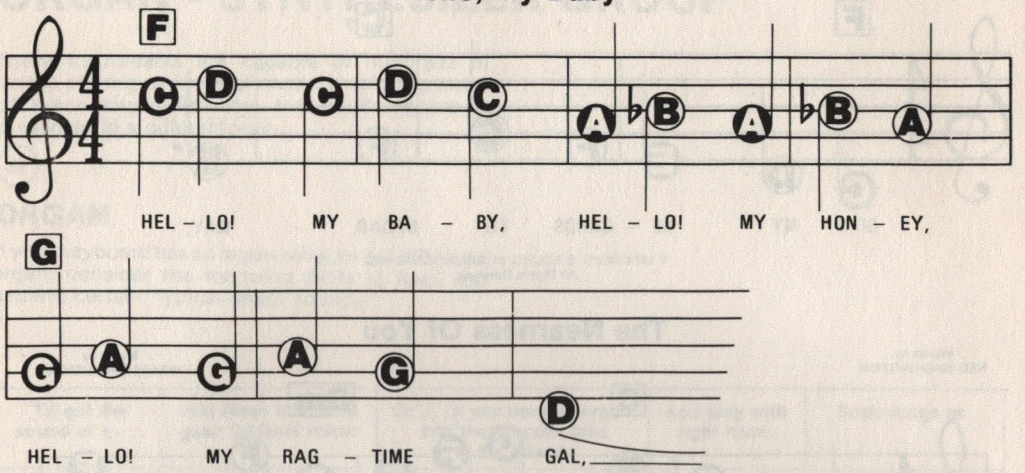
Hello, My Baby



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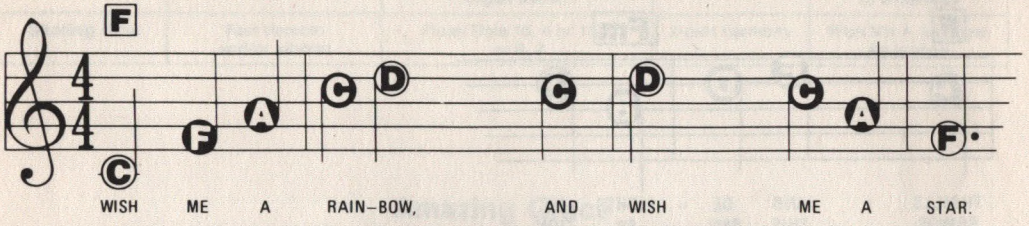
From the Paramount Picture "THIS PROPERTY IS CONDEMNED"

Wish Me A Rainbow

By
JAY LIVINGSTON
and RAY EVANS



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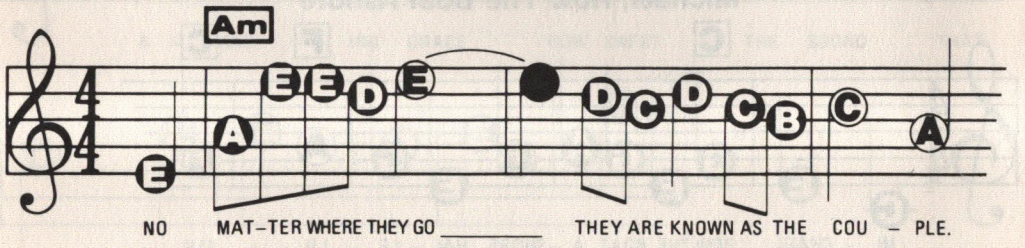
From the Paramount Picture "THE ODD COUPLE"

The Odd Couple

Music by
NEAL HEFTI

Words by
SAMMY CAHN



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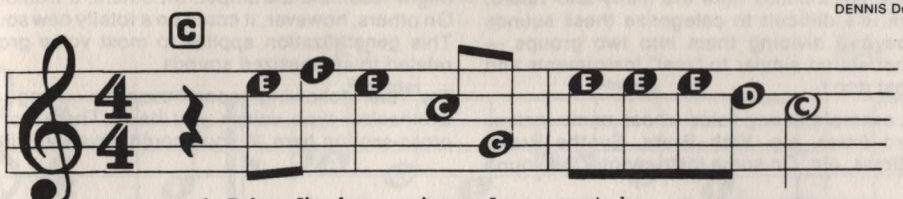
Babe

Words and Music by
DENNIS DeYOUNG



1. Babe, I'm leav - ing, I must be on my way,
2. Babe, I'm leav - ing, I'll say it once a - gain,

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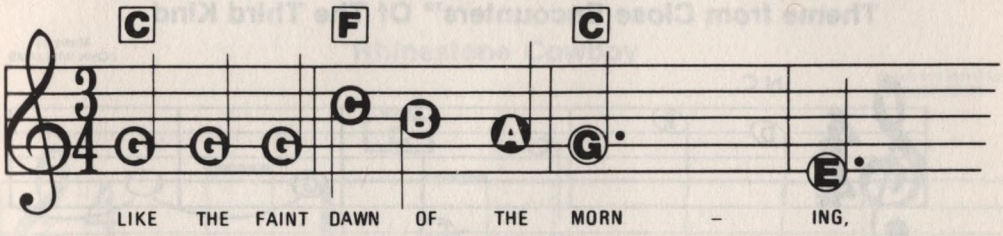
Whispering Hope



LIKE THE FAINT DAWN OF THE MORN - ING,

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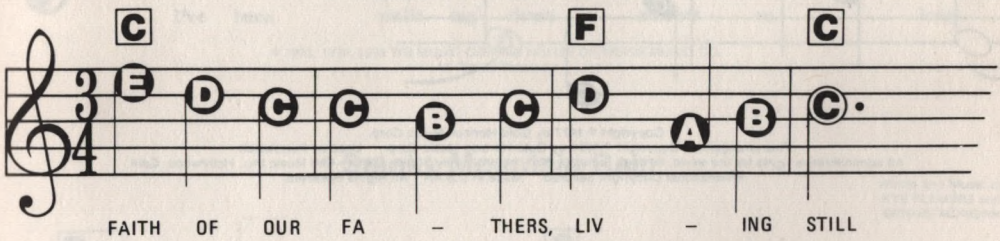
Faith Of Our Fathers



FAITH OF OUR FA - THERS, LIV - ING STILL

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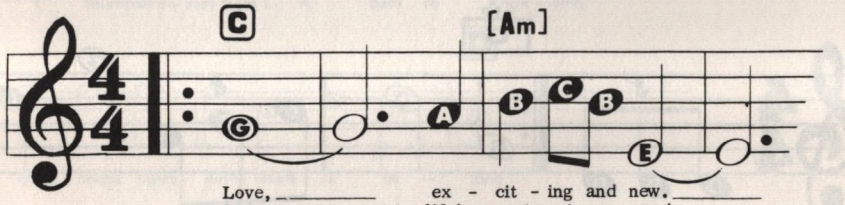
From the Aaron Spelling Production "THE LOVE BOAT"
(Main Title From)

The Love Boat

Words by
PAUL WILLIAMS

Music by
CHARLES FOX



Love, _____ ex - cit - ing and new. _____
love, _____ life's sweet- est re - ward, _____

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(38)

SYNTHESIZED VOICES

The voice possibilities here are many and varied; therefore, it's difficult to categorize these sounds much beyond dividing them into two groups — those that sound similar to "real" instruments and those that don't.

A good example is any voice whose name inclues the word *brass*, e.g. Wah Brass, Synthe Brass, Funny Brass, etc. On some instruments, the sound might resemble a trumpet; on others, a trombone. On others, however, it could be a totally new sound. This generalization applies to most voice groups related to synthesized sounds.

Try the following song excerpts using any synthesizer-type voices you have. There's a real cross-section here — you should have fun with it.

From the Columbia Picture "CLOSE ENCOUNTERS™ OF THE THIRD KIND" A Columbia/EMI Presentation

Theme from Close Encounters™ Of The Third Kind

Music by
JOHN WILLIAMS

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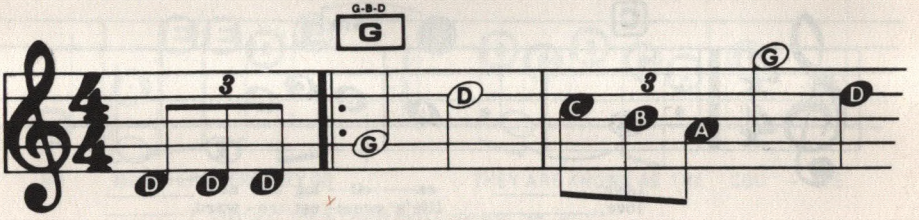
From the Motion Pictures "STAR WARS" and "THE EMPIRE STRIKES BACK"
A Lucasfilm Ltd. Production - A Twentieth Century-Fox Release

Star Wars
(Main Title)

Music by
JOHN WILLIAMS



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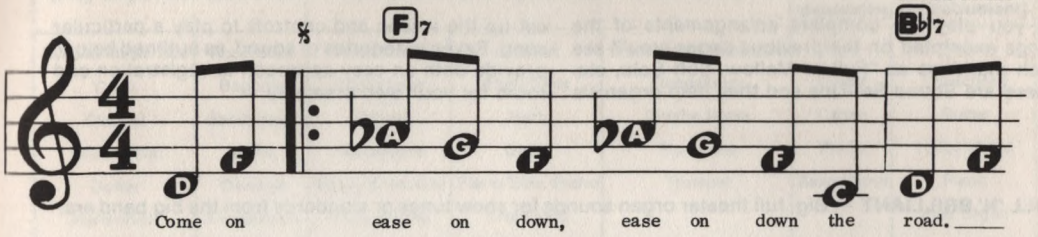
From the Motion Picture "THE WIZ"
A Motown Production - A Universal Picture

Ease On Down The Road

Words and Music by
CHARLIE SMALLS



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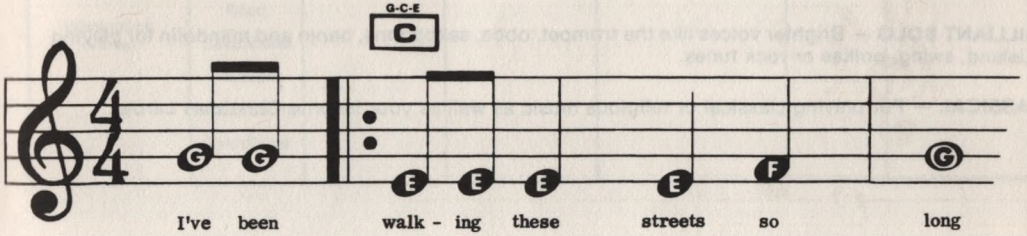
Rhinestone Cowboy

Words and Music by
LARRY WEISS



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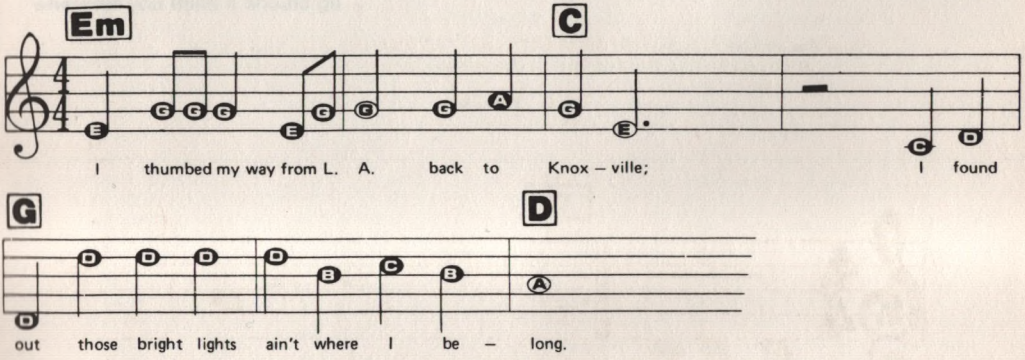
Smoky Mountain Rain

Words and Music by
KYE FLEMING and
DENNIS MORGAN



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SOUND SET-UPS

As you play the complete arrangements of the songs excerpted on the previous pages, you'll see such markings as "Full 'n' Mellow, Soft Solo, etc. These are Sound Set-Ups and they help organists set up the voices and controls to play a particular song. Seven categories of sound, as outlined below, provide both an easy approach to registration and room for your own creativity.

FULL 'N' BRILLIANT — Big, full theater organ sounds for show tunes or standards from the big band era.

FULL 'N' MELLOW — Flute and horn sounds ideal for ballads or waltzes.

BRIGHT 'N' BRASSY — Sounds best suited for swing tunes, rock, polkas or marches.

BIG 'N' BOLD — Jazz and rock tunes sound their best when you use this category.

SOFT SOLO — Beautiful solo voices like the piano, vibes or clarinet create a quiet mood.

BRILLIANT SOLO — Brighter voices like the trumpet, oboe, saxophone, banjo and mandolin for playing dixieland, swing, polkas or rock tunes.

CLASSICAL — For playing classical or religious music as well as your favorite Christmas carols.

If your keyboard is a one- or two-keyboard organ, the Sound Set-Up charts on page 47 will help you. If your instrument is a single-voice keyboard, the following list will help you match the voices you have with the Sound Set-Ups shown on various songs.

(39)

SOFT SOLO	BRILLIANT SOLO	FULL 'N' BRILLIANT	FULL 'N' MELLOW	BRIGHT 'N' BRASSY	BIG 'N' BOLD	CLASSICAL
(Play single-note melodies)		(Play melody along with right-hand chords)			(single notes or chords, depending on instrument)	
Celeste/Music Box	Accordion	Accordion	Clarinet	Brass/Brass Ensemble	Flute	Chime
Cello	Bagpipe	Bandoneon	Flute/Tibia	Fluegelhorn	Guitar	Clavichord
Clarinet	Bandoneon	Organ	Horn	Synthe Brass	Organ	Guitar
Flute/Tibia	Banjo	Saxophone	Organ	Trombone	Piano	Harpsichord
Guitar	Calliope	String Ensemble	Piano/Elec. Piano	Trumpet	Saxophone	Piano
Harmonica	Fluegelhorn	Violin/String	Trombone			Pipe Organ
Harp	Glockenspiel (or Bells)					String Ensemble
Horn	Harpsichord					Violin/String
Marimba	Koto					
Piano/Elec. Piano	Mandolin					
Recorder	Oboe					
Trombone	Reed					
Vibraphone (Vibes)	Saxophone					
	Trumpet					
	Violin/String					
	Xylophone					

(40)

Depending on specific voices on your instrument, you'll have to decide which categories include various synthesized voices having non-instrumental names. "Space Wah," for example, could resemble a guitar — or a trumpet — or neither. The best thing to do is try the sound, and add it to the above list wherever you think it should go.

Many of the sounds in the chart above can appear in more than one category. This is determined mainly by 1.) whether you play single-note melodies or right-hand chords, 2.) volume settings, and 3.) keyboard range where you play (low more mellow — high more brilliant).

41

SINGLE KEYBOARD ORGANS

*Optional Preset Voices

TYPE OF SOUND	MELODY Upper Keyboard Section	ACCOMPANIMENT Lower Keyboard Section	BASS	GENERAL CONTROLS
FULL 'N' BRILLIANT	Flute (or Tibia), String, Reed	Flute or Melodia, *Guitar	Volume: Full	Vibrato, Reverb: Medium
FULL 'N' MELLOW	Flute, Horn, *Marimba or *Vibraharp	Flute or Melodia, *Piano	Volume: Soft to Medium	Vibrato, Reverb: Medium
BRIGHT 'N' BRASSY	Flute, Reed, String, *Banjo or *Harpsichord	Flute, String, *Banjo	Volume: Medium	Reverb: Medium
BIG 'N' BOLD	Flute, Horn, Reed	Flute, String, *Guitar	Volume: Full	Vibrato—optional, Reverb: Medium Full
SOFT SOLO	Flute or Horn or Clarinet or *Piano	Flute or Melodia	Volume: Soft	Vibrato, Reverb: Light
BRILLIANT SOLO	Reed or String or *Banjo or *Accordion	Flute or Melodia	Volume: Medium	Vibrato, Reverb: Light
CLASSICAL	Flute, String / *Piano	Flute or Melodia	Volume: Medium to Full	Reverb: Medium to Full

42

SPINET ORGANS

FULL 'N' BRILLIANT	Flute 16, 8, 4, Horn or String 16, String or Horn 8	Flute 8, String 8	Pedal 16-8, Volume: Medium, Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
FULL 'N' MELLOW	Flute 16, 8, Horn 16, 8, Clarinet, *Accordion	Flute 8, String 8	Pedal 16-8, Volume: Medium Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
BRIGHT 'N' BRASSY	Flute 16, 8, 4, Trumpet 8, String 8, *Harpsichord	Flute 8, String 8	Pedal 16-8, Volume: Medium, Sustain or String Bass	Reverb: Medium, Leslie: Fast
BIG 'N' BOLD	Flute 16, 4, 2-2/3, Horn 16, String 16, Reed 8	Flute 8, 4, String 8	Pedal 16-8, Volume: Medium Sustain or String Bass	Reverb: Medium to Full, Leslie: Fast
SOFT SOLO	Flute 8 or Horn 16 or String 16 or Clarinet or *Vibraharp or *Piano	Flute 8	Pedal 8, Volume: Medium, Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
BRILLIANT SOLO	String 8 or Reed 8 or Flute 4 or *Mandolin or *Banjo	Flute 8, String 8	Pedal 8, Volume: Medium Sustain or String Bass	Vibrato or Tremolo, Reverb: Medium, Leslie: Fast
CLASSICAL	Flute 16, 8, 4, String 16, Horn 8	Flute 8, Diapason, Horn	Pedal 16-8, Volume: Medium to Full	Reverb: Medium to Full, Leslie: Slow or Off

(43)

MAKING CHANGES WHILE YOU PLAY

Making registration changes is one of the simplest ways to add interest to your playing, and is easy to learn. Keep these points in mind as you play:

1. Changes should be obvious. The new registration should contrast with the previous sound.
2. Changes should reflect the mood of the music.
3. Keep the rhythm constant. Don't put extra beats in a measure just to make a change in registration.
4. Think ahead. Prepare to make changes a couple of measures in advance. There isn't time enough to think when the change occurs. Write registration changes in your music at least two measures before they are to happen.
5. Keep your motions simple. Determine how much time you have, and make no more changes than possible in that time. Fit your motions to the rhythm. Sometimes it is necessary to "rob" beats from a long melody note. Use the "robbed" beats to press the new tabs — as a general rule one tab per beat.

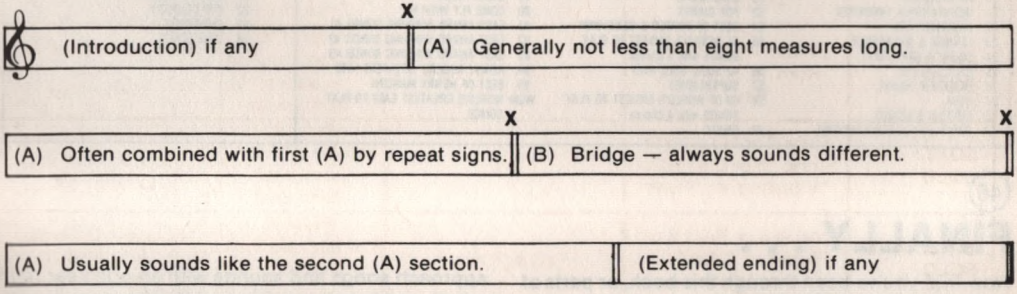
(44)

WHEN TO CHANGE

It is a good idea to use different sounds to play a song but don't make so many changes that the music becomes confusing. Some appropriate places to change your registration are:

1. Between the introduction and body of the song, if there is an introduction.
2. Between verses of a song.
3. Before and after the "bridge" of a pop song in AABA form. (The bridge is the third group of eight measures.)

The following illustration shows the layout of a standard popular song (such as MISTY or ALLEY CAT); the X's show where changes can be made.


X
(Introduction) if any
(A) Generally not less than eight measures long.
X
X
(A) Often combined with first (A) by repeat signs.
(B) Bridge — always sounds different.
(A) Usually sounds like the second (A) section.
(Extended ending) if any

SONGLIST

Adios - SM-20, NS-12
Aloha Oe! (Farewell To Thee) - SM-1, SM-22, SM-25, SM-58, WGM
Amazing Grace - SM-5, SM-58
Amor - SM-20, NS-3
Andante Cantabile - SM-34
Babe - SM-48, SM-52, NS-8
Ben - SM-6, SM-76
Bill Bailey, Won't You Please Come Home - SM-55, NS-14, WGM
Blue Hawaii - SM-18, SM-52, SM-81, NS-5
Brahms' Lullaby - SM-33, SM-34, SM-58, WGM
Brazil (Aquarela Do Brazil) - SM-20, SM-52, NS-3
Brian's Song - SM-6
Cabaret - SM-32, SM-52, SM-82, NS-2
Calcutta - SM-8, SM-80, NS-2
Chouconne - SM-20, SM-46
Cielito Lindo - SM-30, SM-58, WGM
Colour My World - SM-4
Come Back To Sorrento - SM-14, NS-11, WGM
Dark Eyes - SM-33, NS-11, WGM
Daydream Believer - SM-2, SM-57
Detroit City - SM-18, NS-4
Ease On Down The Road - SM-6
Easy Come, Easy Go - SM-7
The Entertainer - SM-25, SM-31, SM-55, NS-7, WGM
Faith Of Our Fathers - WGM
Fascination - SM-30
Feelings - SM-15, SM-42, NS-17
Fever - SM-80
Fiddler On The Roof - SM-6, SM-52
A Fifth Of Beethoven - SM-79
Fools Rush In - SM-78
For Once In My Life - SM-65, NS-17
Frenesi - SM-20, NS-3
Gentle On My Mind - SM-83
Give My Regards To Broadway - SM-31, NS-13, WGM
Going Home - SM-34
A Good Hearted Woman - SM-49
Green Green Grass Of Home - SM-77, NS-4
Greensleeves - SM-9, SM-55, NS-7, WGM
Guadalajara - SM-15
Have You Never Been Mellow - SM-75, NS-8
Heartaches By The Number - SM-80, NS-22
Hello, My Baby - SM-31, NS-13, WGM
Here You Come Again - SM-2, SM-25, SM-57, SM-77, NS-4
Home To Emily - SM-6
I Am Woman - SM-75, SM-81, NS-5
In The Mood - SM-25, NS-10
Isn't She Lovely - SM-65
It Was Almost Like A Song - SM-77, NS-22
La Golondrina - SM-58, WGM
The Lonely Bull (El Solo Toro) - SM-75
The Look Of Love - SM-7, SM-25, NS-2
The Love Boat - SM-6, SM-82, NS-24
Love Letters - SM-47, SM-82
Love Story (Where Do I Begin?) - SM-47, SM-52, SM-81, NS-18
Make The World Go Away - SM-77, NS-17
Mamas Don't Let Your Babies Grow Up To Be Cowboys - SM-49
Maria Elena - SM-20, SM-39, NS-12
Michael, Row The Boat Ashore - SM-1, SM-9, NS-7, WGM
Mimi - SM-81
Misty - SM-25, SM-78, NS-2
Moon River - SM-8, SM-83, SM-85, NS-18
More (From the Film "Mondo Cane") - SM-28, NS-17
Mr. Wonderful - SM-83
Music Box Dancer - SM-32
My Love, Forgive Me - SM-80
Nadia's Theme (The Young and the Restless) - SM-25, SM-80, NS-17, SM-8
The Nearness Of You - SM-8, SM-47, SM-82
Nine To Five - SM-2, SM-6, NS-4
The Odd Couple - SM-81
Oh Susanna - SM-58, WGM
On The Road Again - SM-2, SM-6, NS-4, NS-21
Polovetzian Dance - SM-40, SM-55, WGM
Prayer - SM-34, SM-55
Rhinestone Cowboy - SM-2, SM-25, SM-77, NS-18
The Rose - SM-6, SM-57
Scarborough Fair - SM-24, SM-30, SM-55, NS-14, WGM
Scotch And Soda - SM-78
Serenaade In Blue - SM-78
Smoky Mountain Rain - SM-2, NS-4
Song from Moulin Rouge (Where Is Your Heart) - SM-76, NS-18, SM-6
Song Of India - SM-34, NS-11, WGM
Spanish Eyes - SM-7, SM-15, SM-25, NS-18
Speak Softly Love (Love Theme from "The Godfather") - SM-14, SM-82, NS-17
Star Dust - SM-10, SM-49, NS-21
Star Wars (Main Title) - SM-25, SM-76, NS-18
Sunrise, Sunset - SM-8, SM-43, SM-81, NS-2
Swanee River - SM-9, WGM
That's Amore - SM-14, SM-47, SM-82
Theme From Close Encounters Of The Third Kind - SM-76
Theme From Ice Castles (Through The Eyes Of Love) - SM-6, SM-76
Three Times A Lady - SM-67
A Time For Us (Love Theme From "Romeo and Juliet") - SM-83, NS-24
We've Only Just Begun - SM-43, NS-5
Whispering Hope - SM-5, SM-58, NS-19, WGM
Wish Me A Rainbow - SM-8, SM-81
You Are The Sunshine Of My Life - SM-65, NS-18
You Light Up My Life - SM-2, SM-25, SM-76, NS-18
You've Got A Friend - SM-7

Books contents may change from time to time.

SONGFINDER

The song excerpts in this book can be found in their entirety in the books shown below.

Easy-Play SPEED MUSIC • SM

1 GETTING STARTED
2 SUPER COUNTRY
3 TOP POPS
4 BEST OF CHICAGO
5 HYMNS
6 TV & MOVIE THEMES
7 SONG GEMS
8 YESTERDAY & TODAY
9 EASY FAVORITES
10 MEMORIES IN MUSIC
11 HAPPY MEMORIES
12 GOLDEN OLDIES
13 POLKA FAVORITES
14 ITALIAN FAVORITES
15 SPANISH EYES & OTHER LATIN FAVORITES
16 BEST OF GOSPEL from the Gaithers
17 BIG BAND ERA
18 GREAT SONGS OF GREAT CITIES
19 COUNTRY GOLD
20 LATIN MOODS
21 INSPIRATIONAL FAVORITES
22 HAWAIIAN HITS
23 LENNON & McCARTNEY
24 SIMON & GARFUNKEL
25 BEST SELLERS
26 BEAUTIFUL MUSIC
27 ABBA
28 RHYTHM & MOODS
29 SUPER SONGS FOR EVERYONE
30 FAVORITE WALTZES
31 REFLECTIONS
32 GREAT POP HITS
33 WALTZ CLASSICS
34 EASY CLASSICS
35 FOREVER YOURS
36 LATIN FIESTA
37 BEST OF NASHVILLE
38 COUNTRY MOODS
39 NOW AND THEN
40 SYMPHONY AND SONG
41 JOHN DENVER
42 FEELINGS
43 POPULAR WEDDING SONGS
45 MEMORY LANE
46 EASY TO REMEMBER
47 LOVE STORY
48 SUPER SONGWRITERS
49 WAYLON & WILLIE
50 EXCURSIONS IN SONG
51 SING ALONG
52 POP GIANTS
54 BEST OF PORTER & GERSHWIN
55 51 WORLD'S EASIEST TO PLAY SONGS with 3 Chords
56 42 SOLID GOLD HITS
57 SUPERLADIES
58 60 OF WORLD'S EASIEST TO PLAY SONGS with 4 Chords
59 ENJOY
60 LET'S DANCE
61 COUNTRY SUPERSTARS
62 VIVA LATIN
63 MELANCHOLY MOODS
64 MUSICAL MARMALADE
65 STEVIE WONDER'S GREATEST HITS
66 THE GAMBLER
67 AFTER THE LOVIN'
68 SONGS OF SESAME STREET
69 CHILDREN'S FAVORITES
70 KIDS KARNIVAL
71 SONGS FOR CHILDREN
72 AFTER SCHOOL
73 McCARTNEY & WINGS
74 BEST OF PAUL SIMON
75 SUPER POP HITS
76 YOU LIGHT UP MY LIFE
77 RHINESTONE COWBOY & OTHER COUNTRY GREATS
78 EVERYBODY LOVES SOMEBODY
79 DISCO FEVER
80 COME FLY WITH ME
81 EASY AWARD WINNING SONGS #1
82 EASY AWARD WINNING SONGS #2
83 EASY AWARD WINNING SONGS #3
84 KENNY ROGERS' GREATEST HITS
85 BEST OF HENRY MANCINI
WGM WORLD'S GREATEST EASY-TO-PLAY SONGS

NEW SPEED MUSIC PLUS • NS

1 BEATLES
2 BEST SELLERS
3 LATIN
4 COUNTRY
5 AWARD WINNERS
6 CLASSICS
7 EASY FAVORITES
8 POP HITS
9 SING ALONG
10 PARTY TIME
11 LIGHT CLASSICS
12 LATIN HITS
13 GOLDEN OLDIES
14 REMEMBER
15 MUSIC COLLECTION
16 KENNY ROGERS' GREATEST HITS
17 SUPER SONGS
18 TOP POPS
19 INSPIRATONAL
20 JOHN DENVER
21 WILLIE NELSON
22 POP COUNTRY
23 CHRISTMAS
24 LOVE SONGS

FINALLY . . .

Now that you've been through this book, or parts of it, and have explored the various voices of your keyboard instrument, there's one more guideline that you might find helpful:

- **It makes no difference what we say — YOU'LL decide what voice to play.**

This is TRUE! There are no rules as such. This book has attempted just two things: To get you to approach songs and sounds with an open ear (and mind), and to help you become familiar enough with the instrumental vocies you have so you can do whatever you want with them.

Good luck and have fun with your newly-awakened creativeness!

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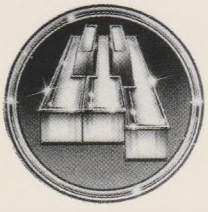

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